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## LITERATURE.

*A Study of Victor Hugo.* By Algernon Charles Swinburne. (Chatto & Windus.)

It would be easy to be disappointed with this book; easy, perhaps, to be over-pleased with it. If we can approach Victor Hugo in the attitude of hero-worship, we shall take this book to the shrine as a hymnal, an expression of pure and perfect devotion. If, again, we desire some guidance, some selection of the fairest flowers from Victor Hugo's almost infinite garden, we shall be glad that our guide should be the writer who, perhaps alone among Englishmen, knows Victor Hugo as a whole, and sympathises wholly with him as lyric poet, dramatist, novelist, satirist, historian, politician, and philosopher. But if we want a reasoned critical estimate of Victor Hugo—if we want to know wherein he excels other writers, wherein he falls behind them, wherein his style has changed for better or worse during his long career—whether his claim as a dramatist equals his claim as a lyrict—if, in a word, we wish to see him treated as other authors are treated, then we must not refer to Mr. Swinburne. His book is one long passionate paean. *Cromwell* is “a work sufficient of itself to establish the author's fame for all ages,” &c. (p. 5), and by its “executive part” “Molière is equalled and Corneille already excelled” (p. 6); the sixth book of the *Contemplations* would “make it indisputable among those who know anything of poetry that he was among the foremost in the front rank of the greatest poets of all time” (p. 67); *Torquemada* is “one of the greatest masterpieces of the master poet of our century” (p. 97); *L'Art d'être Grand-père* is “the most absolutely and adorably beautiful book ever written . . . there is not a page in it which is not above all possible eulogy or thanksgiving” (p. 81); than a certain passage in *Les Châtiments*—it is “impossible that a human tongue should utter, a human hand should write, anything of more supreme and transcendent beauty,” &c. No wonder that the critical world complains of this as “superlativomanie”; that so good a judge, e.g., as Mr. Courtney (*Fortnightly*, May, 1885) loses his critical temper, and talks of “most servile adulation of Victor Hugo” and “crawling in prostrate reverential awe.”

No wonder, I repeat; and yet I think the complaint only partly reasonable. After a study of Victor Hugo which no one will call slight or superficial, Mr. Swinburne affirms him to be among the immortals, a fit comrade for the “crowned Hellenic heads”; worthy to be compared with Shakspere and Dante; to be matched with Isaiah, or Milton, or

Homer. If it will not seem absurd in 1986 to speak thus of Victor Hugo, why should it be absurd now? All depends, in fact, on a certain capacity, in the critic, for discerning the stuff of immortality, and distinguishing between what is rhetorical and effective to contemporaries, and what is durable and vocal to the ages. Putting aside for a moment the extreme floridity of Mr. Swinburne's prose style, his actual attitude to Victor Hugo is neither less nor more reverential than, e.g., Mr. Arnold's to Shakspere, or Mr. Lang's to Homer. They worship in verse, Mr. Swinburne, here, in prose—prose which, as I think, he strains to a purpose for which only verse is really suited, yet, in any case, prose so utterly in earnest that to ascribe to it “artificial and meretricious brilliancy” is to mistake its spirit entirely. It is ardent, florid, dogmatic, but it is certainly not artificial. As the Laureate sings to us—

“ The blackbirds have their wills,  
The poets too”;

and it is well that it should be so, and that a poet with a vast command of glowing language should use it as he will, no more restricting his prose style to that of modern criticism than he would restrict his verse to an imitation of Bowles.

It is quite compatible, however, with this view to hold that the highest praise can be paid without an accumulation of the most passionate adjectives. Mr. Swinburne, if I mistake not, has elsewhere avowed that he sees nothing that should attract men to the task of criticism except the noble pleasure of praising; and Mr. Ruskin has asked, with bitter pertinence to Turner's case, why we should wait till a man is dead, and cannot hear us, before we give him his full meed of praise. But we feel instinctively that to true and manly genius indiscriminate panegyric would be a weariness, if not an affront. Like the beauty of the Princess of France, genius hardly requires “the painted flourish” of Boyet's praise. The author of “Cynthia's Revels,” whom Mr. Swinburne, I think, admits to be of the giants if not of the gods, reaches a truer attitude of mind than Mr. Swinburne's—

“ In this alone, his Muse her sweetness hath . . .  
Pied ignorance she neither loves nor fears.  
Nor hunts she after popular applause  
Or foamy praise . . .  
The garland that she wears, their hands must twine  
Who can both censure, understand, define  
What merit is: them cast those piercing rays  
Round as a crown, instead of honoured bays,  
About his poesy; which, he knows, affords  
Words, above action; matter, above words.”

In any case, the prevalent impression—be it true or false—that ascribes a certain egotism and undue thirst of praise to Victor Hugo will hardly be dissipated by Mr. Swinburne's book. Furthermore, among the dangers of a too passionate hero-worship stands conspicuous that of depreciating unjustly other demigods. Surely it is possible to love and praise Victor Hugo without reviling his great contemporaries, even if they did have differences with him on literature or politics. Has any man on earth the intellectual right to feel (pp. 108-9) “scorn” for the “misjudgment,” the “venomous and malignant rancour” of Sainte-Beuve? On that subject let us appeal to Mr. John Morley. Again—oblivious of

Victor Hugo's own noble poem (p. 80), where Alfred de Musset receives his due rank with Lamartine, Dumas, and Gautier—Mr. Swinburne spleenetically condemns him (p. 135) as “the man of clay” for want of political sympathy with the creed of Landor and of Milton. Well, all men are but *πλάσματα πηλοῦ*; but there was that in Alfred de Musset's clay of which a man of genius should speak more nobly. So (p. 34) the same petulant impatience of political divergence drives Mr. Swinburne into this almost desperate summary of Montalembert, as

“ one Montalembert, whose name used to be rather popular among a certain class of English journalists as that of a practical worshipper of their great god Compromise, and a professional enemy of all tyranny or villainy that was not serviceable and obsequious to his Church.”

Byron's poetry (p. 48) is “pinchbeck and tinsel”; and Mazzini's preference for Byron over Hugo is to be ascribed to the “sense that Hugo was hardly less than an enemy, and that Byron had been something more than a well-wisher, to Italy.” Surely, most of all men in the world, Mazzini would have shrunk from so unfair a canon of literature. Again, in praising (p. 136) Hugo's magnificent “Vision of Dante,” he breaks out in petulant denunciation of Byron as an unconscious rival. His “Prophecy of Dante” is “a brazen clatter”; its sound political sympathies are expressed “in the accent of a stump-orator to the tune of a barrel-organ.” Surely this is the very counterpart of the language of that *Edinburgh Review* article which once roused Byron to wrath and now survives for the mockery of mankind. As for Byron himself, well may Mr. Lang apostrophise him—

“ Ah! were you here, I marvel, would you flutter  
O'er such a foe the tempest of your wings?”

But the last and worst instance of this petulance is the language Mr. Swinburne permits himself about the great and most unhappy writer recently taken from us—Carlyle. His divergence from the principles which animated Shelley and Victor Hugo make him, it appears, “a man of brass” (p. 135). Certain persons form a “school or church whose apostle in England was St. Thomas Coprostom, late of Craigenputtock and Chelsea.” What theological or other gutter has yielded these unwashed scrapings of language to a writer who has heretofore written in a far nobler tone, both to praise and to blame Carlyle? What has genius to do with railing at genius in these noisome terms? or the author of *Atalanta* and *Erechtheus* with defiling the very name of the author of *The French Revolution*?

“ Not here, O Apollo!  
Are haunts meet for thee !”

but rather where, in two sonnets that should last as long as the language, he has summed up the spiritual import of Newman and Carlyle.

The same want of temper and balance urges Mr. Swinburne into the use of an irony, as ponderous as can anywhere be found, against certain unnamed men of straw, who say or think that because he was a poet Hugo must have been absolutely imbecile in politics. Against these persons, after a very interesting

account of Hugo's parliamentary career, he launches this thunderbolt (p. 33):

"I venture to dwell upon this division of Hugo's life and labours with as little wish of converting as I could have hoped to convert that large majority whose verdict has established as a law of nature the fact or the doctrine that 'every poet is a fool' when he meddles with practical politics, but not without a confidence based on no superficial study that the maintainers of this opinion, if they wish to cite in support of it the evidence supplied by Victor Hugo's political career, will do well to persevere in the course which I will do them the justice to admit that—as far as I know—they have always hitherto adopted; in other words, to assume the universal assent of all persons worth mentioning to the accuracy of this previous assumption, and dismiss with a quiet smile or an open sneer the impossible notion that anyone but some single imbecile or eccentric can pretend to take seriously what seems to them ridiculous, or to think that ridiculous which to their wiser minds commends itself as serious."

As an example of ironical style, this must speak for itself. But surely, if Mr. Swinburne cannot "suffer fools gladly," he might put them out of their pain more quickly. And something of the same unnecessary pomp of language appears (p. 83) in the description of "a baby's incomparable smile, when graciously pleased to permit with courtesy and accept with kindness the votive touch of a reverential finger on its august little cheek."

In estimating a book, which is nothing if not outspoken, I have endeavoured to be outspoken also on what seem to me grave faults of style and taste. A far pleasanter task remains—that of praising heartily the beautiful skill with which, in less than 150 pages, and amid a quantity of controversial matter, the "quintessential charm" of Hugo's best work is presented to the reader. If any one can read the extracts scattered through these pages, or even one of them, without an ardent desire to refer to the volumes from which they are drawn, he must be a phlegmatic student of poetry indeed. If there be anywhere in modern literature a stimulating and majestic poem, it is that extracted (pp. 56-7) from *Les Châtiments*; scarcely less beautiful, in its tender pathos, is that on p. 80 (cannot the "beautiful volume, long out of print," be resuscitated?); while those from *Les Quatre Vents de l'Esprit* (pp. 90-7) are of a sadness almost unbearable. Possibly, for English readers, to whom the names of Hugo's dramas are more familiar than their plots and execution, it would have been well if the high praise awarded (p. 27) to *Ruy Blas* had been confirmed by quotation; in fact, one craves for a little more about these dramas in general than Mr. Swinburne gives us. Perhaps, also, when willing but ignorant readers have to be guided, the guide should speak in less oracular style about the one poem that stands out among *Les Rayons et les Ombres*; what is plain to Mr. Swinburne is by no means so to them. This unnamed poem (alluded to on pp. 19-20) I conjecture to be "Guitare," the ballad of Gastibelza, but I feel no confidence that I am right. One almost regrets the *religio* which prevents Mr. Swinburne speaking more fully of the fourth book of *Les Contemplations*. It is probably a mere fancy of my own that the twelfth poem ("A quoi songeaient les Deux

Cavaliers dans la Forêt") is not only one of the best among the minor poems, but one peculiarly attractive to an English reader.

To sum up, in brief, my impression of this book, I should say that Mr. Swinburne, as controversialist, appears in it to small advantage: as a poet, exhibiting from the works of his master that which shall win new worshippers, he is beyond praise.

E. D. A. MORSHEAD.

*The Voyage of John Huyghen van Linschoten to the East Indies.*\* The first book of his *Itineraria*. In 2 vols. Vol. I. edited by Dr. Burnell; Vol. II. by Mr. P. A. Tielemans (Hakluyt Society).

It is one of the penalties of advancing years to find one's surroundings haunted by the spectres of the passed away, to tread everywhere on the tombstone of some dear friend, and, briefly, to see one's world—the only world known to man—lapsing into ruin. This sense of desolation was unpleasantly suggested by reading "the late Arthur Coke Burnell" in the volume which now lies before me. This is not the place to describe his energetic and scholarly career in India. His collaborateur, Col. Yule, in a prefatory note, justly terms it "an enormous amount of achievement in Indian scholarship"; and we look forward to a detailed memoir of a life which, though short (*nat.* 1840, *ob.* 1882), was full of performance and promise. But I can hardly notice Dr. Burnell's latest work without a passing tribute to the sterling, amiable, and endearing qualities which have caused him to be so deeply regretted by a host of friends. For some years I corresponded with him chiefly upon the subject of Camoens—by the by, he has honoured my version with copious quotation—and I could only admire the thoroughness of his work and the liberality with which he communicated his knowledge. His characteristics were truthfulness and honesty, the bases of all virtues in a *littérateur*; and nothing would induce him to lend his name when he suspected "tampering with texts." He had original opinions and the courage to express them; for instance, upon the subject of India, the land where stupendous lying still hoodwinks so many "foolish advocates" (pp. 132, 166). Briefly, he is the type of our modern student—labourious, exact, unfettered by prejudice called "theory," fain of innovation, and pledged to tell the truth, the whole truth, and nothing but the truth.

The introduction is written by Mr. Tielemans, who edited vol. ii., and of whom it may be said, with all-sufficient praise, that he has worthily finished a task worthily begun. Biographical and bibliographical, it introduces the traveller, popularly known in England as "John Hugh [for Hugh-son] Linschoten of Harlem," who died in 1611, *aet.* seventy-eight, without a pension for his valuable services rendered to geography and commerce. Though buried in sundry folio "collections," the

\* Vol. i., p. lii. Prefatory Notes and Introduction by Mr. Tielemans; Epistle Dedicatory and Address to the Reader by John Wolfe; and the Voyage (pp. 1-307). Vol. ii., Contents pp. xv. and 320 of Voyage, and twenty-one pages of Index, general and special. A good portrait of the traveller, but no maps.

travels of Linschoten have never ceased to be read, and now they can be read to the best advantage. The quaint version, dating from 1598, is anonymous; but the title to vol. ii. shows the initials W(illiam?) P(hillip?). The writer never dreamed of the literal method of translation introduced by Aldus, and so carefully worked out in our day; and I cannot but hold it an error of judgment to have retained in the text palpable mistakes and misprints (*e.g.*, *veto* for *voto*, p. 13), to be corrected in footnotes, which, also, often lack the Dutch original. But here Dr. Burnell's literary integrity might have declined to garble the original even to its own advantage. For the same reason, he printed in italics the many interpolations of Linschoten's friend, "Paludanus," who in the flesh was Dr. Bernard Ten Broecke, a fine specimen of the travelled book-worm and *helluo librorum*.

Linschoten sailed for India in the service of Archbishop Fonseca on April 8, 1583, three years after the death of Camoens, from whom he borrows much, at times making a prodigious blunder (*e.g.*, "Sinosura," p. 119). He stayed a fortnight at Mozambique, and entered the river of Goa (a sea-arm) on September 21. He lived in the capital of Portuguese India five years, and sailed, sadly homesick, for Europe on January 20, 1589. After touching at Cochin, St. Helena, and Ascension, he made Terceira in the Azores, where he remained two years. Thence he embarked for Lisbon; and on September 3, 1592, he reached his home at Enkhuizen, after an absence of nearly thirteen years. He "found his mother, brother, and sister in good health"; but his father had died a short time after his departure. Here I leave him; for his second voyage to the Kara Sea does not concern this work. Moreover, it has been admirably related by my late friend, Dr. Charles T. Beke, in his introduction to the *Journal of Gerard de Veer* (Hakluyt Society, 1853).

The *Voyage of Linschoten* is an itinerary of ports, beginning at Madeira and ending in China and Japan. Interspersed with the geographical are valuable chapters, medical, botanical, and anthropological, with notes on the various peoples studied by the author. Space compels me to be brief, and to point out only the principal novelties. "Footsteps" are intended as signs of conquest (p. 79). The orange is a native of Malabar (p. 80). Curious details concerning fibulation in Pegu (pp. 99-100) illustrate Camoens; and the ethnologist will find interesting notes in p. 274 and vol. ii., pp. 114 and 208. "Bonze," a Japanese priest, derives from *Bozu* (p. 161). The personal cleanliness of the Hindu is justly derided in pp. 226-7. Cholera, which now threatens to become endemic on the Mediterranean sea-board, is proved to be no new disease in India (dating, as had long been supposed) from the last century. The Sanskrit name is *visicikā*, and the Portuguese *mordezim* (which the French termed *mort-de-chien*) is from the Marāthā *modāsi* (p. 235). Fracastorius is proved to be correct about the antiquity of syphilis (p. 239); but how can Linschoten assert, "The plague hath never been in India" (p. 240), when it desolated the Western Coast, and was stamped out of Guzerat in the early part of the present century? To this Dr.

Burnell notes "Correct. The plague seems never to have extended beyond Scinde" (p. 240), when the Persians are always carrying it to Kerbela. Almonds, even in my day, were used as coins (p. 246), and the lesser fractions of an officer's pay in Guzerat were represented by this exceedingly small change. See also the three baptisms, *fluminis*, *flaminis*, *sanguinis* (p. 265), and the seven orders of Hindu slaves (p. 276).

And now a few words on disputed points. I hold "admiral" (applied to the commander as well as to his ship) a corruption of *amirial* (p. 9). The Macuwen (p. 30) must be the Wámákuá tribe. Is not "pangaia" (a canoe) Carib and not African (p. 32)? Monsoon is not the wind (p. 33), but the season (Arab. *mausim*) during which the sailing wind, north-east trade, prevails. F. Barreto (p. 35) is a manifest misprint for P(edro), who is thus confounded with his brother Francisco; and so is "same" (p. 45, last line but two) for "gem." "Carrack" is the Arab. *harrák*, often found in the *Arabian Nights*; and Galleon=Ghaliyán (p. 178). Dr. Burnell should have rehabilitated D'Albuquerque, who certainly encouraged the marriages of Europeans with native women (p. 183). I hold "pagoda" (p. 223) to be the Persian *but-kadah* (idol-house), and the last word survives in our "cuddy." "Alpargate" or "alparca" (sandals) is the Arab. *al-gharifah* (p. 257). The skin certainly does shine after oil (p. 278)—*crede experto*. "Kiblah" is a directing point generally, not only the direction of Mecca (p. 287). In vol. ii., "bers or bersj" (p. 117, a preparation of hemp) is usually pronounced *barsh*. "Murwárid" (pearl) is not Persian from Latin (p. 133), but the Arab. original of "margarita." "Alakecca" (p. 141) is *al-akik*, the carnelian; "kirát" (p. 146, a carat) is the bean of the *Abrus precatorius*; and "ballayes" (Fr. *balais*, the balaz-ruby) is from Badakhshán, the province, through the Span. *balaja* (p. 156). Lastly, "iunssa" (p. 279) is the ground-nut—*Arachis hypogaea*.

I must now look forward to Dr. Burnell's last work, the *Glossary of Indian terms*, in which he collaborated with the learned Col. Yule, upon whom the unfortunate loss has thrown so much irksome labour.

R. F. BURTON.

#### Dagonet the Jester. (Macmillan.)

This is a tale of the times of the Commonwealth and the Restoration. So far as the plot is concerned, it is as independent of time and circumstance as "The Tempest" itself. But the author has probably selected the middle of the seventeenth century for the period of his beautiful vision, that he may with greater ease and more effectiveness draw a contrast between the sombre forms in which Calvinism was wont to drape itself, the vulgar brutality of mere animal sensualism, and the light-hearted joyousness which existed, or, what comes to the same thing, which he believes to have existed, before Genevan Protestantism and the Restoration profligacy darkened our lives. Much might be said on this question, including some things which our readers might not care to hear; but, before any such matter is discussed, it may be well to say that this book seems to us to be one of

the most excellently conceived tales we are acquainted with. The story is very simple: just a love-tale of a poor jester who has been expelled from his lord's castle, a blacksmith's son who becomes a scholar, and two simple good English maidens. There is no word-painting. The whole atmosphere is gray; but now and again the clouds part for a moment—they are not storm-clouds, but the drift, as it would seem, from some far-off sea of trouble—and the bright sunlight of pure and holy love shines down upon us.

So much nonsense has been written and spoken on the subject of mental and emotional sympathy between those who occupy one home, that it was a daring act for the author of this book to touch upon the matter. The relations between the jester and his wife were those of perfect love; but she never could make him understand what it was that wrung her heart. It is terrible—perhaps, indeed, more shocking than any physical torture invented by man—to spend long years in the bitter agony which flows from sorrows that cannot be clothed in such words as will be understood by those we love, if of an emotional nature differing from our own. It is not only that in any endeavour after expression the wisest of us court failure, but that our words not only do not convey what we intend, but something which is often so nearly the reverse that they may perchance call down hard reproof when, if understood aright, we should receive a rich store of blessing.

This position is admirably dealt with in *Dagonet the Jester*. The poor wife suffers from the corroding poison of a false theology which makes her dream that good is evil. Pure in heart and simple in thought and deed, she suffers almost life-long misery—not for any evil deeds she has done, but only because she imagines, without any just cause, that her thoughts have been wicked. The position is by no means an uncommon one in real life, but has seldom been treated by the literary artist. We know no instance in which it is dealt with so wisely and tenderly as here. We imagine that the author has come to the conclusion that this sad state of mind was almost unknown until the dark shadow of Puritanism crossed our path. We wish we could agree with him in this, for then there might be hope of speedy deliverance from one of the saddest forms of suffering; but we apprehend that the root of the evil lies far deeper than that of any plant which owes its life to the religious bickerings of the sixteenth century. Vain as those quarrels were, and terrible as has been the bloodshed and hatred that have flowed from them, it is unjust to blame the children of the Reformation for that which was inherent in the system they attempted to reform as well as in their own. We will not stop to inquire how far the ancient non-Christian religions added to the happiness of men's lives; but it is certain beyond cavil that early and mediaeval Christianity taught at many periods a form of belief as gloomy and a grinding examination of conscience as relentlessly cruel as anything to be found in the annals of Puritanism. Puritanism even in its highest types, we will readily admit, was not free from this horrible taint; but may not the same be said of St.

Augustine and St. Bernard, and, indeed, of every other great soul that has ever accepted the orthodox dogmatism? To go to a far different subject, we would draw attention to the fact that the writer has left us in doubt whether his Jester was or was not an absolutely sane human being. We conceive that he means to represent him in a perfectly healthy mental condition, but are not so assured of the fact as we should like to be regarding a character who has made so deep an impression on us. We cannot understand, moreover, why the marriage of Dagonet and his love should have been performed in so strange a manner. No sufficient cause is given for it. We are quite aware that such a wedding would have been legal at any time before the unhappy marriage legislation of the last century; but, we think, proof of a marriage celebrated after the manner here described might have been exceedingly difficult to furnish had it been required.

EDWARD PEACOCK.

*The Laird of Lag*: a Life-Sketch. By Alexander Fergusson, Lieutenant-Colonel. (Edinburgh: David Douglas.)

The author of *Henry Erskine and his Kin-folk* and *Mrs. Calderwood's Letters* has followed up these interesting volumes by the present "Life-Sketch" of the famous, or infamous, Sir Robert Grierson of Lag, whose name, to ordinary readers, has hitherto been little more than a word of vague ill-omen, associated mainly with the lurid and most powerful pages of "Wandering Willie's Tale" in Scott's *Redgauntlet*. Among the leaders of the pre-revolutionary persecutions the proud heroic figure of Claverhouse is familiar to all, and Gen. Dalrymple is realisable through the vivid word-picture of Capt. Creighton—whose title to the style of colonel, which the present author bestows upon him, we have been unable to discover; but Grierson, like his associate, Irving of Bonshaw, is a far more shadowy personality.

The Griersons were a family, apparently of Celtic origin, who acquired their lands of Airde and Lagg early in the fifteenth century, and played a fair share in the stirring scenes of Scottish history. One head of the house was wounded at Sauchieburn, another, with his son, fell at Flodden. Robert Grierson, the "Laird of Lag" of the present volume, was served heir to his cousin in 1669, and married the Lady Henrietta Douglas, daughter of the second Earl of Queensberry and his wife, Lady Margaret Stewart, daughter of the first Earl of Traquair.

It is in 1679 that he first comes prominently into notice. In May of that year Archbishop Sharp had been murdered; in June the battles of Drumclog and Bothwell Bridge had been fought; and it is now that we find Grierson beginning to co-operate with Claverhouse in his raids upon the Covenanters of Galloway, having previously bound his own tenants and dependants by a formal document, dated February 18, 1679, that they

"Sall be noe wayes present att any convenyances or disorderlie meetings in tyme cumming but sall walk orderlie and in obedience to the law under the paynes and penalties

contained in the acts of Parlat made there against."

In 1681 he was appointed by the Duke of York head of a military court at Kirkcudbright, and employed himself in forcing upon the people the obnoxious Test Act which had been hastily passed by the Scots Parliament, acting also as steward of the county, an office which had been "disposed" to him by the Earl of Nithsdale during the minority of his son, and under the countenance of the first Duke of Queensberry, his brother-in-law, who in May 1682 was appointed high treasurer of Scotland.

The year 1685 was one especially marked by Grierson's malevolent activity. Within its first few months we have such tragedies as the execution of the six Covenanters captured at Lochenheit, the brutal slaughter of John Bell of Whiteside, and the much debated drowning of the "Wigtown Martyrs." The death of Bell came near to being avenged upon Grierson himself; for Viscount Kenmure, one of the slain man's relatives, upbraided Lag for his cruelty in the affair, and, receiving a most offensive reply, drew his sword, and was only restrained from violence by the interposition of Claverhouse.

It is to be noted that Grierson pursued his operations against the Covenanters with an activity and energy worthy of a better cause; that he was a prompt and effective man of business and action; and that, unlike Sir James Turner and others of the persecutors in the south-west of Scotland, he does not appear to have been guilty of cruelty and extortion for the purposes of personal advantage and aggrandisement. While the Earl of Nithsdale secured the estate of Bell of Whiteside, and Claverhouse that of Patrick M'Dowall of French, Grierson only received, upon the accession of James VII., a Nova Scotia baronetcy, and a pension of £200 a year, which he lost, of course, at the Revolution.

The evil days of the Laird of Lag began with the reign of William and Mary. While his brother-in-law, Queensberry, who had always disapproved of the Catholic policy of James VII., concurred in the Revolution, and was one of the Scottish peers who waited upon William of Orange in London, and requested him to undertake the management of affairs, Grierson remained steadily disaffected, hoping against hope for the restoration of the banished king. The history of the next few years, so far as he is concerned, is little more than a record of fines and imprisonments. In the beginning of May, 1689, we find James Stewart of Castle Stewart becoming surety that he should "live peaceably and with all submission to the present government under King William and Queen Mary," and present himself before the Estates when required. Towards the end of the same month, he was seized by his old enemy, Viscount Kenmure, and, having been lodged in the Edinburgh Tolbooth, lay there while Claverhouse was striking his last blow for the Stuarts, and falling, covered with glory, at Killiecrankie, and was only released by the lords of council upon a heavy bail. In the following July he was again in trouble, lodged in the same prison, and subjected to the danger of a malignant fever which was raging there; and in 1692 he was for a third time incarcerated, now in the Canongate

Tolbooth. It seems also to have been contemplated that he should be called to account for his bygone misdeeds. A draft of a petition praying for power to enquire into his proceedings against the Covenanters, especially against "Marget Lauchlison," "Marget Wilson," and Bruce of Whiteside, has been discovered; but it is not known whether this was ever presented to Parliament. In 1696 a disgraceful charge was brought against Grierson of having in his castle of Rockhall

"got good broad and millned money, and caused the same to be clipped, and of the clippings of the good broad money itself did cause false money or false Ducat downs, Dollars, and other pieces which were for the greatest part adulterat to be coyned, and did vent the same."

The indictment was preferred by the Lord Advocate, Steuart of Goodtrees; but, when the case came up for trial, it was dismissed without witnesses being called. The charge seems to have arisen from the fact that a certain John Shochon, a manufacturer of stamped linen and woollen arras, had resided with the tenant of Rockhall, and that his instruments and chemicals had been mistaken for the appliances for illicit coining.

Little more remains to be told of the public life of Sir Robert Grierson. With his health broken by age and imprisonment, and his fortune crippled by fines, he retired to Rockhall, whence, in 1715, he sent forth two of his sons to join the sixth Lord Kenmure's disastrous expedition into England. William, the eldest, was captured at Preston, and the estates were confiscated for his treason, which led to protracted legal disputes; and it was successfully contended that, although the son had been infest in the estates by his father, the infestation had become void by the non-fulfilment of its specified conditions.

Weird stories were told of the last days of the Laird of Lag. On one occasion, it was said, when the aged persecutor raised a cup of wine to his lips its contents turned into blood; and on the night when he died at Dumfries, December 31, 1733, there was an outbreak and visible apparition of the powers of darkness; the "Haunted Ships of the Solway" were seen with all sails set, with lights streaming from their cabin windows, and with unearthly sounds of revelry ringing from their decks; and the crew of a small vessel that was sailing the Irish Sea beheld a great state-coach driving furiously over the foaming crests of the breakers, on its way to the residence of Lag. At the funeral a raven perched upon the coffin, and would not be driven off, but accompanied the procession to Dunscore. When the horses refused to drag the hearse, Grierson's old companion and relative, Kirkpatrick of Closeburn, harnessed his own Spanish steeds in their place; and, on his taking the reins, they dashed off at furious speed, and dropped dead at the churchyard gate. Grierson's memory was embalmed in a poem entitled "An Elegy in Memory of that Valiant Champion, Sir Robert Grierson of Lag; or, the Prince of Darkness, his Lamentation for, and Commendation of, his trusty and well-beloved Friend, the Laird of Lag," a pamphlet which had reached a tenth edition by 1773, and which Thomas Carlyle used to assert he had "authentically ascer-

tained" to be the production of John Orr, the schoolmaster of Hoddam, of whom, in his *Reminiscences*, he has included a graphic sketch.

Col. Fergusson has performed his work in a most careful and successful manner. The historical portions of the book are marked by clearness and accuracy; and there is a telling picturesqueness in his renderings of the strange wild legends which popular imagination has gathered round the memory of his hero. The work forms an interesting contribution to our knowledge of a period of Scottish history upon which recent research has thrown much new light.

J. M. GRAY.

*A Glossary of the Dorset Dialect: with a Grammar of its Word Shapening and Wording.* By William Barnes. (Trübner.)

WITH the exception of a few pieces by Tennyson, and the more disputable exception of one or two songs in the Lancashire dialect, Mr. Barnes's *Poems of Rural Life* are the only compositions in any English "folk-speech" that have won an acknowledged place in the national literature. There is little danger in predicting that these charming idylls will continue to be read with admiration and delight when many a more conspicuous poetic reputation of the present day has long been forgotten. Mr. Barnes, moreover, is not merely a poet; he is also in his own way a philologist. Students who belong to a more rigorous school may, no doubt, often find reason to smile at his ingenious and erratic speculations; but although he does imagine that "Grimm's Law" means the principle that "like cases take like changes," his quaintly worded writings on "speech-lore" nevertheless contain an abundance of original and valuable suggestion to which even scientific philologists may sometimes do well to take heed.

It is, therefore, to be expected that Mr. Barnes's glossary of his native dialect will be a work of more than common interest. This expectation will not be disappointed, though it is to be regretted that the venerable author has been unable himself to revise his book for the press, and has entrusted the task to unskilful hands, or, perhaps, has given his notes to the printers to put in order as best they could. The mistakes that have been made in arranging the "slips" in alphabetical order are frequently so gross as entirely to destroy the sense. Under the word "Well," for instance, Mr. Barnes must evidently have intended to write as follows:

"A word in many names of Dorset places, as Askerswell, Holwell, and Pokeswell. Well meant at first a well-spring, and not a dug pit. Saxon *well-an*, to roll, as water rolling out of a spring or boiling; thence it meant to boil, whence 'Wallop,' to boil in a small way as in a pot, and 'Potwalloper,' a potboiler, a voter who boiled his own pot over his own fire; also 'Wallow,' to roll, and 'Welter,' to roll slightly about, and the German 'Waltz,' a roller and a rolling dance."

The latter part of this paragraph, beginning with the word "whence," has been mistaken for a separate entry in the glossary, and has been removed to the alphabetical place belonging to the words "whence wallop," which

are printed in capitals as the heading of the article. It is hardly likely that many readers will be led to imagine that there exists a Dorset verb "to whence-wallop," meaning to boil; but perhaps not everyone will be able to discover how the mistake should be corrected. The book contains many blunders of this vexatious kind, besides a large number of verbal misprints, and a general confusion of punctuation, which show that it has not only lacked the author's revision, but has not even had that of an intelligent printer's reader. It may reasonably be supposed that if Mr. Barnes had been able to give the last touches to his work, he would have furnished his definitions with a larger number of illustrative examples. The few specimens of rustic conversation which he does quote are, in Dorset phrase, *mworish*—that is to say, "so good as to give a wish to have more."

Although, however, this glossary appears in so fragmentary and unfinished a shape, there are few books of the kind that greatly surpass it in interest. The Dorset dialect is in itself exceptionally worthy of attention. It is, probably, the purest existing descendant of the West-Saxon speech of Alfred. In other districts of Wessex the native language has suffered more from the influence of neighbouring dialects and of "book English." Most of the dialectal characteristics of Dorset may be found in one or other of the adjoining counties; but, so far as a stranger can judge from a comparison of printed glossaries, no other southern dialect contains so large a number of philologically interesting archaisms. A walnut is called a *welshnut*, a form which not only renders obvious the etymology of the word (*Wealh* or "Welsh" being equivalent to "foreign," and in this instance probably meaning Italian), but also proves that the literal meaning of the compound had not been forgotten by the Saxons before the time of their settlement in Britain. A plough, as in other southern dialects, is called a *sull* (Anglo-Saxon *sulh*); but what is more curious is that the word plough in Dorset means a waggon, and a "waggon or wheel-road" is spoken of as a *plough-road*. Dorset, as is well known, shares in the common Wessex characteristic which once extended over the whole southern coast, of using *v* and *z* instead of the initial *f* and *s* of the written language; but according to Mr. Barnes this rule is only applied to native English words, not to words of French or Latin origin. He gives, however, *veary* for fairy, and on the other hand "foul" has its usual pronunciation, though "fowl" becomes *vowel*. It is said that school inspectors in the western counties frequently receive an unexpected answer to the question "What is a vowel?" "Son," too, though a native word, has its usual pronunciation, while "sun" becomes *zun*. Probably the former word would have died out of the rustic vocabulary altogether but for the influence of books and of educated English. It seems that "the cheapest form of wit" is rather more costly in Dorset than elsewhere, for Mr. Barnes points out that the dialect, by retaining distinctions which the standard pronunciation has confused, "withholds from the punster most of his chances of word-play." There is no pun to a Dorset ear in the line "The parson told the sexton and the sexton tolled the bell;" nor is it possible

for a Dorset man who cleaves to his native dialect to play upon the resemblance between "hole" and "whole," "bored" and "board," "ail" and "ale," or "sale" and "sail." One reason why the accepted English pronunciation gives opportunity for so many puns is that the Old English short *o* and the long *ā* are now represented by the same sound—the long *o*. The Dorset dialect, like many others from the extreme north of England to the south, usually renders the latter sound by something like *wo*.

The sketch of Dorset grammar is very entertaining, though it has been badly treated by the printer, who seems to have mixed up the text with the footnotes, and to have inserted the latter in the most inappropriate places he could find. The author's peculiar grammatical nomenclature will be puzzling to some readers. I do not know whether it was Mr. Barnes who proposed to speak of "the unthoroughfaresomeness of stuff" instead of "the impenetrability of matter," or to call a monument a "thinkmeal"; but he has endeavoured to reform the technical terms of grammar on much the same principle. The example is not likely to be followed; but some of Mr. Barnes's coinages, such as "forewording" for "prefix," are decidedly happy in their way. The most curious feature in the Dorset grammar is the use of the pronouns, which to strangers is usually a puzzle, but which Mr. Barnes shows to rest on a very rational principle. It seems that the dialect has two genders—the personal and the impersonal. The personal gender comprehends, besides persons, whatever is regarded distinctly as an individual thing; the impersonal gender refers to mere quantities of matter not individualised. Each "gender" has its own special set of pronouns. Thus a piece of cloth not made up is spoken of as "*this* cloth" or "*that* cloth," and referred to as "it"; but a cloth (*i.e.*, an individual object so called, such as a table-cloth) is "*theise* cloth" or "*thik* cloth," and its personal pronoun is "he," in the objective case "en." The plural of "*theise*" is "*theäsum*," a descendant, it would seem, of the Anglo-Saxon dative plural *thiosum*. The pronoun *she* appears to have become extinct in the genuine dialect, its occasional use being probably due to a re-importation from the written language or from other dialects. Another grammatical point of some interest is the retention of the old participial prefix *ge-* in the form of *a*, as "I've a-zeen," "he's a-meïde." This exists also in the other western counties, but in Dorset appears to be more regularly observed than elsewhere.

I cannot help wishing that Mr. Barnes had dealt with his subject at greater length—that he had enlarged his book to the size of Mr. Atkinson's admirable Cleveland glossary, for example. However, the reader who desires fuller illustration of the dialect than is here supplied may be referred to the author's Dorset poems. If this article should fall into the hands of any person to whom Mr. Barnes's poetry is unknown, I would strongly advise him to repair that defective place in his education without delay. HENRY BRADLEY.

## NEW NOVELS.

*Mrs. Dorriman.* By the Hon. Mrs. Henry W. Chetwynd. In 3 vols. (Chapman & Hall.)

*The Master Passion.* By Florence Marryat. In 3 vols. (White.)

*Flora, the Roman Martyr.* In 2 vols. (Burns & Oates.)

*The Coast-Guard's Secret.* By Robert S. Hichens. (Sonnenschein.)

*Snow-bound at Eagle's.* By Bret Harte. (Ward & Downey.)

*Inquirendo Island.* By Hudor Genone. (Putnam's Sons.)

*Haunted.* By Dora Vere. (Maxwell.)

*The Ring o' Bells, &c.* By George R. Sims. (Chatto & Windus.)

MRS. CHETWYND is improving steadily as a delineator of character, and there are four or five firmly drawn portraits in her new book. None is of a new kind, all being accepted and familiar types, but they are clearly conceived and worked out consistently. The lady who has been chosen to give the story its title is not in fact the leading personage of the plot, though it would seem as if the author had at first designed to make her so. She is shown to us as a woman who, naturally timid, hesitating, and lacking in self-reliance, has been bullied from childhood by her half-brother, and is still dependent on him in widowhood—after a marriage entered into with little affection, chiefly to escape from an unhappy home. Withal, she is capable in her own way, truthful, high-principled, and with moral courage in real emergencies. She is compelled to break up her own Highland home, to take charge of her brother's household, and of two wards of his, the orphan daughters of his sister-in-law; and it is round these girls—markedly contrasting with each other—that the plot is woven. Grace, the elder, is selfish, shallow, of but moderate claims to looks or cleverness, but has been the prime favourite of teachers and pupils at an inferior school; her own sister Margaret, though far above her in all respects, being her most enthusiastic devotee. Both these girls are very carefully drawn, and the manner in which the selfish one compels the other to sacrifice herself is cleverly imagined. Two of the men are also well designed, both being unpleasant persons; but the model lover is less successful, and only a stock lay-figure. The book, with considerable merits in plot and other respects, is lacking in style and finish of diction—often being awkwardly worded, and with occasional knots in the grammar; but there is no fault of the kind which a writer exhibiting the amount of capacity which *Mrs. Dorriman* displays could not amend with a little pains.

*The Master Passion* is an advance in tone and quality on some of the author's previous novels. With one or two trifling exceptions, the whole action takes place in a New York hotel; and the central situation—an unconscious bigamy—is very cleverly handled, some freshness being actually given to one of the most time-worn and trite of subjects. There is much crispness in the pictures of the contrasting manners and ideas of the English and American guests in the hotel, while the landlord, a cross-breed between Dutch Jew

and Yankee, is drawn with a hostile animus that suggests a portrait from life. One serious departure from probability mars the keeping of the plot. The bigamist of the story is a lady who began life as a Lancashire factory-girl, and who married a young miner. Both were simple heathens; and soon there entered on the scene a sister belonging to a Ritualistic community in London, who is not content with converting the girl, then a young mother, but persuades her that her marriage, because performed by a Dissenting minister, is null and void, and that she must, for her soul's sake, abandon her husband and child, and join the sisterhood, which she accordingly does for a time. Afterwards she leaves it, and is adopted by a wealthy lady who educates her; and believing that her husband has been lost at sea, she marries again. The blunder in all this is, that though there are no limits to the follies any one fanatical woman may commit in the name of religion, it would be simply impossible for a whole community working in London and understanding the domestic relations of the London poor, to abet any such proceedings, seeing that a large part of their work is the legalising of irregular unions, and urging better fulfilment of family duties. But one little phrase shows that the author drew entirely on her imagination, and with not a glimmer of the real facts to go upon. She makes her ritualistic proselytiser urge attendance at "Sabbath-school" upon her neophyte!

*Flora* is a book whose primary aim appears to be edification rather than amusement; at any rate, it does not afford much of the latter. It is a sort of brief record of some of the most noticeable ecclesiastical events in the West during the period covered by the reigns from Alexander Severus to Gallienus, worked up into a continuous narrative, into which much has been introduced from various Acts of the Martyrs, legendary or authentic, such as St. Cecilia, St. Martina, and St. Laurence. It seems to be translated from an Italian original, judging from the presence of many idioms which differ from English forms. Such are "science" for "learning," "chiselled" for "engraved," "exposed" for "stated," and, quaintest of all, "murrains" for "lampreys," as a rendering of *murene*. Another word which has fairly baffled the translator is *lettiga*, which appears several times as representing the Latin *lectica*, which the editor could neither Anglicise nor translate by "litter." There are, however, much fewer of these peculiarities in the second volume. The book is far too diffuse, and is overloaded with digressions and with archaeological details, shovelled in wholesale from some school manual; but the author is evidently not at home either in classical or in ecclesiastical antiquities. For instance, one episode of the story is the mutual grief and despair of a betrothed couple forcibly parted, when the young lady is named by the emperor, acting as Pontifex Maximus, to be one of the Vestal Virgins. But as no appointment of any girl over ten years of age to that office ever took place, the situation rather fails in pathos. Again, we read of a Christian congregation somewhere about the year 254 singing "Rex gloriose Martyrum," a hymn which the

merest tiro in hymnology would recognise as not earlier than the twelfth century; and there are other anachronisms of ideas and usages nearly as startling, and stretching over almost as many centuries, apart from the comparatively trifling ones of which confession is made in the preface. None of the genius of *Callista* and *Hypatia*, little or none of even the talent of *Fabiola* or the *Last Days of Pompeii* is discernible; and amiable intentions, joined to sincere piety, are the most with which it is possible to credit the author, whose gifts lie more in the homiletic than in the literary direction.

*The Coast-Guard's Secret* is a story which turns on telepathy—the subtle thought-transmission between locally distant persons, and reads like an experience laid before the Society for Psychical Research. Two men quarrel about a woman; and in a struggle one of them is drowned, despite his rival's efforts to save him. While the corpse lies at the foot of the fair cause of the mischief, the whole scene becomes visible in trance to a yachtsman at sea several miles away, who notes the faces plainly. The yachtsman himself becomes visible to the girl and to the coast-guard, who was the unintentional homicide; and the remainder of the story turns on the relations between them when they meet in the flesh. It would be unfair to the author to disclose his plot, which consists of but a few bold situations, and we confine ourselves to noting the promise which the story gives of more finished work in the future.

Mr. Bret Harte is always at his best in very brief sketches, and loses force in proportion as he essays a longer effort. The present book stands about midway in bulk between his shortest and longest stories, and its literary place is similar. We have the same vivid presentation of scenery, and the same intimate knowledge of certain American types, which characterise his previous writings; and he has skilfully utilised a very old situation in fiction—the entertainment of highwaymen as honest travellers by unsuspecting hosts, and the ensuing complications. It is readable and breezy, would go far, indeed, to make the reputation of a new writer; but it does not take rank with the *Luck of Roaring Camp*, with *Miss*, or with the *Outcasts of Poker Flat*.

*Inquirendo Island* is a further contribution to Utopian literature, of which there has been rather a glut of late years. It is more nearly allied to Mr. Butler's *Erewhon* than to any of the remaining books of the kind we have seen, and it purports to have a mission—that of satirising various forms of contemporary religion, and of setting forth a more excellent way. But the machinery the author has adopted causes his allegory to fall rather flat, and to leave his own teaching entirely obscure. The idea of the book is that in an island in the American seas a population of British descent has lost all record of and belief in the existence of any country save their own, possessing no timber fit for boat-building, ignorant of navigation, and believing contact with the sea fatal to life. Their religion consists of an old arithmetic, which is their Bible, whose rules they allegorise as containing deep moral and theological lessons; and their society is divided

into three great communions, under which the Anglican, Roman, and Presbyterian bodies are severally depicted as the writer conceives of them. But his sense of humour is singularly defective for an American, and he does not make much of his theme—labouring, too, it would appear, under the disadvantage of knowing very little about it in its non-allegorical form, which may partly account for the difficulty in ascertaining the nature of the message he professes to have for a bewildered public.

*Haunted* is a story with a few strong situations displaying some inventive power, but the stage workmanship is not quite equal to the demands which they make upon it. The idea is that of an unprincipled man who commits a great crime in the presence of an unseen witness, who pursues him steadily afterwards, playing on all possible occasions a melody which he must needs associate with the deed in question. The main faults in handling this theme are that a man of the kind described would either become callous on finding that nothing happened in consequence, or would take measures to rid himself of his tormenter; and also that no connexion is directly established between the haunting presence and his end, though easily to have been managed, and with the ease of Bill Sikes to suggest cognate but not servilely imitative treatment.

*The Ring o' Bells* is a volume of short stories, told in Mr. Sims's simple dramatic fashion, and most of them with a burlesque element. They recall the *Household Words* tales of a past generation. The story which gives the book its title and "The Doll's Secret" are the best items in the volume.

RICHARD F. LITTLEDALE.

#### CURRENT THEOLOGY.

*Expositions.* By Rev. S. Cox. Second Series. (Fisher Unwin.) In our note of Dr. Cox's "First Series of Expository Sermons," we expressed the hope that it would meet with such success as to determine the author to carry out his half-promise of following it up. We are pleased to find that our hope has been realised; and accordingly we have in this volume a second series consisting of thirty-three more "Expositions," as Dr. Cox is pleased to style them. These are marked by the same qualities and excellencies that distinguished the former discourses. Here too we have the clear exegetical insight, the lucid expository style, the chastened but effective eloquence, the high ethical standpoint, which secured for the earlier series a well-nigh unanimous award of commendation. No less prominent is their generous comprehensiveness and catholicity. We regard it as a merit of the highest order, both on religious and other grounds, that these sermons might have been delivered from the pulpit of any church that deserved the name of Christian. In this respect Dr. Cox's latest work maintains worthily the reputation for Christian breadth and comprehensiveness which he acquired by one of his earlier works, *Salvator Mundi*, some years ago. A diligent perusal of the work has revealed only two passages, and those incidental if not purely accidental, from which his status as a Nonconformist minister might be inferred, e.g., he is careful to select his examples of religious intolerance from established churches (p. 204), and he presents the case of the political Dissenter (p. 232) with an effusive rhetoric which clearly proclaims h

own sympathies. Not the least of Dr. Cox's merits as a Biblical critic is the courage with which he rejects words and phrases hopelessly out of harmony with the context (comp. p. 305). He is evidently not afraid of the application of the "verifying faculty" to the Sacred Text. The shortcomings of his work, such as they are, seem to be the defects of his virtues. Thus he is occasionally apt to beat out the gold leaf of Scripture to an undue degree of tenuity—the besetting sin of most commentators. Again, he shares with Dean Stanley the semi-pardonable infirmity of employing doubtful renderings and traditions when they seem to be picturesque. Thus he is almost inclined to believe (p. 247) the old legend of the King of Edessa's invitation to Jesus Christ to leave the Jews and take up residence in his own country. Similarly he renders Gen. xxi. 6, 7—

"Who would have said to Abraham,  
Sarah gives baby the breast?"

—a translation wholly unjustifiable; for whatever merits the nursery colloquialism may claim of simplicity and maternal sentiment, it is not an accurate rendering of the Hebrew which is better given both in the Authorised and Revised versions. These have, however, not caught the exact *nuance* of the original, which would be best shown by translating the second line—

"Sarah gives suck to man-children."

This would preserve the true rendering of the Hebrew words as well as the characteristic feeling of the race concerning the superiority of male offspring. These are, however, small blemishes, and do not greatly detract from the value of Dr. Cox's work. Indeed, we would cordially reiterate the hope we expressed on the publication of the former series—viz., that this also may meet with such a favourable reception as to tempt its author to still further expository enterprises. The volume, we may add, is dedicated to Maurice; and the reader conversant with the works of that great metaphysical theologian will have no difficulty in tracing his influence, both on Dr. Cox's teachings and his general mode of presenting them.

*The First Century of Christianity.* By Homershaw Cox. (Longmans.) In one respect this work is difficult to characterise, inasmuch as it does not come under any of the usual categories assigned to works dealing with its subject. It is not an ecclesiastical history. It is not a treatise on church government. It is not a commentary on selected portions of the New Testament. It is neither a *Dogmen-geschichte* nor a work on ritual. It is a hybrid compound—we use the words without intending disrespect—of all five. The author seems aware that his book is not easy to classify, for he tells us in the preface :

"The design of this essay is distinct. The standard treatises are usually of great size, discuss theological questions, are addressed to the learned, and are rarely 'understood of the people,' whereas this volume is a mere compendium of the history of early Christianity, given in as simple a form as possible, and religious and doctrinal topics are scrupulously excluded."

We wish we could add that Mr. Cox's treatment of his great subject was altogether satisfactory. Unhappily, however, it is marked by serious defects. Firstly, it lacks critical discrimination. It may be the result of professional bias and habit; but the author seems inclined to take all his testimonies as of equal value, just as if they were so many statutes of the realm. This, we need hardly say, is almost a fatal disqualification for research into the beginnings of Christianity, wherein almost every witness has a distinct value of its own. Allied with this, possibly springing from a similar professional source, is the author's *ex-cathedra* manner of pronouncing judgment on doubtful issues. His style,

though not wanting in clearness, is also marked by the mechanical, unsympathetic aridity which pertains to works on jurisprudence, and is almost wholly devoid of richness and flexibility; and, what we are inclined to consider a more serious flaw than any of those alleged, he ignores wholly the researches of the best continental authors on the subject of his work. Whatever be Mr. Cox's reason for this exclusiveness, we think it fatal to the position of his book as an authoritative exposition of early Christianity. The author may possibly urge that he is unacquainted with German; but that excuse is wholly unavailable in these days when translations of the best German books on his subject are so accessible. He might have found, e.g., invaluable information in the "Theological Translation Fund Library," issued by Messrs. Williams & Norgate. The question has often been asked what would be thought of the evidences of Christianity by a trained and skilled lawyer. Mr. Cox supplies us with an answer to the question, though we are bound to add that it does not seem to us wholly adequate or pertinent. After speaking of the character of the testimony of the early fathers, &c., he proceeds :

"In estimating the value of this evidence it may, perhaps, be permitted to a lawyer to adopt an illustration from English law. . . . Now it is a fundamental principle of our English law to exclude hearsay and secondary evidence. A witness in general is not allowed to state from recollection orally the contents of a written document, nor to repeat information given to him by other people respecting matters of which he has no personal knowledge. To these rules, however, there are necessarily exceptions. The document may be lost; the eye witness may be all dead, or, for other reasons, living testimony may not be procurable; and, consequently, there are many instances in which secondary evidence of the contents of documents is allowed, and hearsay evidence is admitted as, for instance, with regard to matters of public interest and general notoriety. The rules of judicial evidence have been tested for centuries, and we may safely apply them to the testimony of the Primitive Fathers of the Church. They often narrate events of which they were not eye-witnesses; but that is a matter of necessity, and indeed, is the case with all history. They state the contents of lost records, but they have no conceivable motive for misstatement. They were received by their contemporaries. Their sincerity is indisputable; they wrote with a deep sense of their responsibility; their testimony is uniformly consistent; and for these reasons, we may safely conclude that they are witnesses of truth."

The plea is dexterously put forward, but those most conversant with the matter would be the first to admit that it is not wholly satisfactory. It is the special pleading of an advocate, rather than the even-handed impartiality of a judge.

*Classified Gems of Thought from the Great Writers and Preachers of all Ages.* By the Rev. F. B. Proctor. With a Preface by Principal Ware. (Hodder & Stoughton.) A more attractive title than that which adorns this work it would be difficult to conceive. It is something to possess a collection of "gems of thought"; it is much more to have them arranged and classified in due order. The idea conjured up by the title is a casket of literary jewels and precious stones. Unhappily, however, there is a painful incongruity between the name of our casket and its contents. The collection seems made with a very small amount of judgment and discrimination. It is hardly more than the motley contents of a commonplace book, accumulated by a very worthy and pious popular preacher, and intended for the use of his brethren. Our readers need not be told that only a small proportion of pulpit utterances are so marked by pithiness, point, and profundity, as to deserve the title of

Gems of Thought; and the greater number of the articles in this book do not rise above the literary mediocrity of popular preaching. Excepting, therefore, for readers of the author's own intellectual calibre and theological prepossessions, the title of the book is a misnomer. The "gems" are, for the most part, ordinary pebbles to be picked up by the dozen on the seashore or the way-side. They lack the lustre, the beauty and rarity which could alone justify their title. Doubtless there are here and there scattered through the book a few quaint or piquant utterances deserving selection; but these are not only rare, but, not unfrequently, they are spoilt by unworthy surroundings and contexts, so that even when the gem exists, its lustre and beauty is apt to be lost by a tasteless or tawdry setting. Another conspicuous defect of the book is its want of homogeneity. By the side of brief aphoristic remarks of very unequal value we have long dissertations, which are made to assume the "gem" form by being divided into paragraphs. Thus, we have nearly three pages taken up with an argument from Prof. Drummond's book on *Natural Law in the Spiritual World*. Again, we have a long article on such subjects as "Schools of Thought," "Forgiveness of Sins," &c. Under the word "Swine" we have the following choice remark *apropos* of the text "Suffer us to go into the herd of swine." "The once angel of light begs for a lodging inside a Gadara pig." The author may, if he pleases, rank this as "a gem." It is certainly not wanting in force; but its grotesqueness seems to us to border on the offensive. Let us add that the list of authors, from which Mr. Proctor has drawn his gems, manifests a noble catholicity of spirit. It is almost as cosmopolitan in its sympathies as Comte's List of Saints. If this generosity of heart had only been seconded by a corresponding literary perception, and a well-developed intellectual judgment, he might have produced a thoroughly good book.

*An Exposition of the Thirty-nine Articles of the Church of England.* By Robert Louis Cloquet. (Nisbet.) Remembering the many expositions of the Thirty-nine Articles already in existence, we confess we should not have thought that another was imperatively needed. But the author of this work thinks otherwise. To quote his own words :

"A Protestant exposition of our Protestant Articles, which shall fearlessly combat error from whatever quarter, and be at the same time sufficiently exhaustive for all ordinary purposes—such seems to be imperatively demanded in the present day of abounding Romish and Ritualistic encroachments."

In due harmony with this aggressive standpoint is the treatise itself. It is pervaded throughout by the worst spirit of intolerant partizanship. We wish we could point out a single feature wherein the work chanced to deviate into some phase of literary excellence, but we cannot. In method it is ill arranged and confused. Its learning is meagre and superficial—indeed the bulk of the work is made up of extracts from other expositions of the Articles, Dr. Hey's learned and tolerant treatise being however conspicuous by its absence. Its style is involved, harsh, and obscure. The utmost that can be alleged on its behalf by the greatest possible stretch of literary courtesy is the plea which every polemical treatise, however worthless, can claim, viz., that it is apparently outspoken and conscientious. How unfit Mr. Cloquet is to handle his theme is shown by his introduction of party outbursts and petty personalities into his exposition often in the most sudden and unexpected manner. The following explosion, e.g., occurs in his exposition of the thirteenth Article :

"And this is something of the mire and degra-

tion into which Dr. Pusey and the Ritualistic School would attempt to drag the Church of England, whose Articles here and throughout proclaim—No peace with Rome!—‘Come out of her, my people, that ye be not partakers of her sins, and that ye receive not of her plagues.’ The great secret, we believe, of England’s gravitation towards Rome is political expediency with its background of Infidelity. Our statesmen bow down before the idol of party instead of the ‘saving sign’ of religion and national weal; men are promoted to high and commanding offices in the Church from all schools of thought except as the exception from the school of Christ; and as a consequence the floods of ungodliness flow fast over the land; the rapids of revolution, Anarchy and Atheism, are nearing; and the Evangelical and only true life of England as well as the State [*sic*] is in danger’ (p. 273).

Similar outbursts are found scattered throughout the book. The following, which forms part of the exposition of a subsequent Article, is too characteristic to be omitted:

‘When we see that the University of Oxford has almost become a wreck as to the faith; that the chairs of Cambridge—Charles Simeon’s University—are largely infected with unbelief; that Canon Farrar can imagine a purgatorial fire—and we are told that “probably a majority of the clergy hold with him”; and that a clergyman honoured in high Episcopal circles can and does dare to commit himself to these horror-striking words: ‘Rest assured that the old Evangelical belief in an infallible book will not do. The Book [the Bible] is not infallible. The old Anglican theory of thirty years ago is nearly broken down.’ We say, bearing all this and much more of a like nature in mind, is it not time for all who love the Lord to cry ‘once more unto the breach?’’’ (p. 464).

These extracts sufficiently manifest the tone of the work and the style of its author. It may well be that Protestantism, as the principle of religious freedom and intellectual culture, needs a restatement in the present day; but the attempt must be made by thinkers of a far different order from Mr. Cloquet, and equipped with weapons infinitely superior to those which he wields.

*The Expositor.* Third Series. Vol. II. (Hodder & Stoughton.) Our notices of the monthly parts of this useful periodical as they appeared render a lengthened criticism of the annual volume needless. It is, of course, an advantage to the critic to be able to estimate a serial in some collected form. He can thus regard its work in ampler perspective, so to speak. In the case of this review, e.g., we are able to determine the proportion which pure exegesis of the text of Scripture bears to its other contents, which can only claim very indirectly, if at all, to be Biblical expositions. In our opinion the strength of the review—its backbone, so to speak—lies in the textual criticism of such well-qualified Hebraists as Canon Driver, Prof. Cheyne (the latter of whom we must, in passing, congratulate on his recent promotion), and Messrs. Lowe and Jennings, &c.; while its doctrinal and hortatory applications seem to us to occupy too great a space as well as to be somewhat surcharged with the dogmatic conclusions of one school of English theology, unfortunately not the broadest or most learned. Still, in respect of tolerance and piety, there is little to be laid to the charge of any article in this volume. The editor of a work dealing with so learned a specialty as Biblical criticism must often find it difficult to provide entertainment of a less abstruse kind for the “general reader.” On that ground the admission of such papers as Lord Moncrieff’s Lecture on Pascal, Mr. Simcox’s estimate of Dean Church, &c., may possibly be justified, though they cannot be said to be covered by the title or design of the work. The volume is enlivened by what would seem to be a very truthful and lifelike etching of Prof. Godet.

#### NOTES AND NEWS.

WE understand that the delegates of the Clarendon Press are about, in a few days, to bring out an instalment of the book on *The Principles of Morals* begun, several years ago, by the late and present presidents of Corpus (Profs. Wilson and Fowler). The instalment will consist of the three introductory chapters, treating respectively of the relation of morals to the other sciences and to religion, of the earlier English moralists, and of the method of morals.

PROF. MAX MULLER has accepted the presidency of the Goethe Society, and hopes to be able to deliver his presidential address shortly after Easter. Several of the German choral societies have promised their co-operation on this occasion. The Society now numbers over 100 members. The Council is actively engaged in drawing up the programme of the Society’s work during the forthcoming season.

THE Shelley’s Society’s “Note-Book”—for so the supplement to its “Papers” is to be called—is to contain, besides the reports of the society’s meetings, “Shelleyana” of all kinds. The honorary secretary, Mr. S. E. Preston, will edit it, and has secured for his first number interesting communications from Mr. F. S. Ellis, Mr. W. M. Rossetti, Dr. Furnivall, and other members of the society, with some good queries and answers. The society has now 190 members, and is beginning to ask why it should not try for 250 before its first performance of *The Cenci*. Nothing succeeds like success, and this the society has undoubtedly met with. Its reprints of Shelley’s *Adonais*, and of his review of Hogg’s novel, *Memoirs of Prince Alexy Haimatoff*, have proved so popular with the book-trade that the latter has had to be reprinted, with some slight revisions and a better-looking half-title. On p. 16 of the reprint, l. 5, “infancy” of the original should, without question, be read “infamy.”

THE remarkable sale last year of the first portion of the late Mr. Leonard Lawrie Hartley’s library will be remembered. The catalogue of the second part is just issued, and equals in interest the former. The sale, which is placed in the hands of Messrs. Puttick & Simpson, will occupy ten days from May 3. It is difficult to mention special lots when so many are desirable. We will only state that historical MSS. occupy the first 30 pages; original topographical sketches, 10 pages; miscellaneous, 106 pages, in which is to be found a perfectly unique collection of the issue of the Middle Hill Press, including 272 pieces; parliamentary, 60 pages, including articles of great interest. History and biography is wonderfully well represented, and forms the bulk of the whole. It is followed by a rich series of genealogical and heraldic works, fitly closing with bibliography. The number of large paper copies is very unusual.

MR. JOHN TOMLINSON, who, in 1882, issued the *Level of Hatfield Chase and Parts adjacent*, is now preparing for the press a History of Doncaster, from the Roman occupation to the present time. His researches towards this object have extended over many years, certain rare MS. collections, and especially the muniments of the Doncaster Corporation, having liberally been put under contribution. The book will be well illustrated.

Two volumes of the series of “Epochs of Church History,” edited by Prof. Creighton, are now at press. They are *The Reformation in England*, by Canon Perry; and *The Spiritual Expansion of England*, by the Rev. H. W. Tucker, secretary to the S. P. G.

MESSRS. SAMPSON LOW’s announcements among books of travel include:—*Through the Kalahari*, by G. A. Farini; *The Far Interior*:

*a Narrative of Travel and Adventure from the Cape of Good Hope to the Lake Regions of Central Africa*, by W. Montagu Kerr; *Three Thousand Miles through Brazil*, by James W. Wells; and *Burma after the Conquest*, by Grattan Geary.

MESSRS. LONGMANS have in the press a work on *The Friendly Societies Movement*; its Origin, Rise, and Growth; its Social, Moral, and Educational Influences, by the Rev. J. F. Wilkinson, of Long Melford.

THE second volume of Mr. Henry Dunning Macleod’s *Theory and Practice of Banking* will be published next week.

UNDER the title the *Mystic Varies of the Heavens*: Scriptural Truths illustrated by Astronomical Science, Mr. Elliot Stock announces a new volume on the connexion between science and religion, by an Oxford graduate.

A NEW novel by Mrs. J. E. Panton, author of *Less than Kin*, will be published shortly by Mr. George Redway.

A NEW story by Mr. Joseph Hatton will be commenced in next week’s issue of *Cassell’s Saturday Journal*, under the title of “The Old House at Sandwich.”

*Book-Lore* for April will contain, under the title of “Shelley and Vegetarianism,” a reprint of a curious squib directed against Shelley and those who shared his didactic views. There are references to Leigh Hunt, Sir Richard Phillips, “Orator” Hunt, and others. In the same number three recent losses to bibliography are recalled by In Memoriam notices, Mr. Axon contributing a sketch of Mr. Edward Edwards, Mr. C. W. Sutton of Henry Bradshaw, and Mr. W. R. Credland of Henry Stevens.

MR. THOMAS GREENWOOD, author of a volume recently published on *Free Public Libraries*, left to-day by the Cunard steamer *Umbria* for New York, for the purpose of visiting some of the public libraries in the New England States.

THE American universities are taking up seriously the study of political philosophy. Johns Hopkins led the way with a series of monographs on the history of local institutions, to which the original stimulus was given by the visit of Mr. E. A. Freeman to Baltimore some three years ago; and this series of “University Studies in Historical and Political Science” is still being continued in monthly parts. Only last week we announced the publication of a *Political Science Quarterly*, to be conducted by the Faculty of Political Science in Columbia College, New York. And now we learn from the *Nation* that the sum of 15,000 dollars (£3,000) has been given to Harvard University to establish a publication fund in political economy. It is proposed to utilise this fund in publishing at regular intervals a series of contributions to political and economic science. They will neither be limited as regards authorship to the work of members of the university, nor represent any particular economic school, or method, or set of ideas. Rather, according to its capacity, the series will be made a repository for anything in the way of discussion, investigation, or criticism which is believed likely to promote the study of the science and its literature.

THE American Bookseller, in announcing the new edition of Mr. George Meredith’s works, says “Meredith has for some years been the novelist of the British aristocracy, whose stories all swell must have read.”

#### SPANISH JOTTINGS.

SEÑOR MENENDEZ Y PELAYO has presented to the Academy of History of Madrid a facsimile of an unpublished letter of Catharine of Aragon written in 1507, when Princess of

Wales. The same writer has lately published vol. i. of tomo iii. of his elaborate *Historia de las Ideas Estéticas en España*.

PADRE F. FITA has collected his recent essays and articles under the title of *Estudios Históricos*, tomo iv. (Fortanet: Madrid). They are concerned chiefly with the history of Madrid in the twelfth century, and with documents in the archives of Toledo.

DON JOAQUIN COSTA, author of the admirable *Derecho Consuetudinario del Alto Aragón*, has just published in Madrid, in collaboration with other writers, a pamphlet limited to 100 copies, of "Materiales para el Estudio del Derecho Municipal Consuetudinario de España."

THE Rev. Wentworth Webster, author of *Basque Legends* (1879), who has been for some twenty years a resident in the Basque country, has published a pamphlet of twenty-six pages (Bayonne: Lameignère), entitled *Quelques Notes Archéologiques sur les Mœurs et les Institutions de la Région Pyrénéenne*, which contains a magazine of facts, all with their due references, for those who are interested in folklore and in primitive customs. Mr. Webster first considers community in property, of which he finds traces under four classes: (1) Where the arable land is divided afresh by lot every ten years among the heads of families; (2) where the grazing land is owned and managed in common either by a single village or by a federation of villages; (3) where the entire property of a household is held in common, under the management of a head, who is not necessarily the father, and who may even be an adopted member; (4) where the family house, the *lar*, though open to every member of the family, and possessing a peculiar sanctity, yet passes by descent to the eldest child, whether male or female. Among many other curious customs related by Mr. Webster, we can only find space for the following. He is himself sceptical with regard to the existence of the *covade* among the Basques at the present day, despite one instance duly recorded with official attestations in 1875. The high position accorded to women is of old date among the Basques, and by no means the result of feudal chivalry. The old penalty for the killing of a cat is identical with that preserved in the laws of Wales. The cat, held up by its tail, had to be covered with the flour of maize or millet by the killer of it. Lastly, the mayor of a certain town was sworn in upon a sword of wood, recalling the oath upon the sword among the ancient Irish.

#### ORIGINAL VERSE.

##### ON LISTENING TO BEETHOVEN'S CHORAL SYMPHONY.

MASTER! whose hearing, closed to grosser sound,  
Quickened for all the subtler harmonies  
Of soul-entrancing chords, e'en as the eyes  
Of sightless Milton saw beyond the bound  
Of earth, to where the white-stoled host surround  
The Holiest of the Holy—in what guise,  
Of bird or seraph, through the immensities  
Of interstellar avenues profound  
Hied thy bright spirit, lifting its grand refrain  
Up, up through throbbing ether, with the beat  
Of mighty wings, to where the listening throng  
Wait breathless, while glad throats take up the  
strain,  
When string and trumpet fail, and at the feet  
Of God lay tribute of immortal song?

HERBERT B. GARROD.

#### OBITUARY.

An unusually large number of persons who made literature their profession or their hobby have perished within the last few days. Dr. Thomas

Stratton, the deputy inspector-general of hospitals and fleets, died so suddenly at 4, Valletort Place, Stoke, Devonport, on March 16, that an inquest on his body was deemed necessary. He was born at Perth, and took his M.D. degree at Edinburgh in 1837, and for twenty-six years served in the navy on full pay, being stationed chiefly in Canada. He published numerous volumes, several of which have passed through more than one edition, on the affinity between the Celtic language and the Greek, Hebrew, and Latin tongues, and occasionally contributed to the *Monthly Celtic Magazine* of Inverness. Many of these works were printed at Kingston or Toronto.

THE REV. CHARLES STANFORD, one of the most conspicuous ministers in the Baptist denomination, died at De Crespigny Park, Denmark Hill, on March 18. While his vigour lasted he was unwearied in the preparation of works on divinity in general or in the defence of the creed of his own religious communion. Several of his labours in biographical literature are worthy of long life. The most important were a memoir of *Joseph Alleine, his Companions and his Times*, which contained a compendium of information on the ministers ejected from the English Church on the Black Bartholomew of 1662; and a short life of *Philip Doddridge*, the result of a diligent study of that divine's career and of the friends with whom he conversed in person or by correspondence.

ON the same day (March 18) there passed away, at Stoke Newington Rectory, the venerable rector of that parish, the Rev. Thomas Jackson. He was a son of the Rev. Thomas Jackson, formerly president of the Wesleyan body, and was ordained deacon in the Church of England exactly fifty years ago, holding since 1852 the important living of Stoke Newington. He, too, was an indefatigable composer of devotional works. But his best-known volumes are the *Curiosities of the Pulpit* (1868), and his pleasant compilations on *Our Dumb Companions* and *Our Feathered Companions*, in which, under the guise of the conversations of a father with his children, he conveyed much delightful instruction on the animals and the birds most prized by mankind.

MR. FRANCIS BURDETT COURtenay, an active surgeon in London, died at 2, Chandos-street, Cavendish-square, March 15, aged seventy-five. He studied at Guy's Hospital, and became a duly qualified surgeon in 1833. Many of his medical treatises obtained wide popularity; that on *spermatorrhœa* reached a twelfth edition in 1882. During some years he contributed to the *Medical Circular* a series of papers on the unauthorised harpies who prey on the nervous or the foolish. These articles were subsequently collected into a volume under the name of *Revelations of Quacks and Quackery*, the fifth edition being issued in 1875.

MR. RICHARD EDMONDS, a prominent student of antiquity in the West of England, died at Plymouth on March 12. The aim of his life was to elucidate the causes of the high tides and of the disturbances of the earth on the shores of his native land. For many years his speculations were condemned and his conclusions were rejected; but other enquirers, more skilled in the arts of instruction and persuasion, have accepted many of his theories and brought them home to the public mind. Few men knew so well as he the sites of the stone monuments and circles which abound in the district of Penwith; and any antiquary inspired with enthusiasm for the relics of the past and desirous of studying them amid the scenery of West Cornwall should take as his companion the account of *The Land's End District* which Mr. Edmonds published in 1862. Many of his articles will be found in the pages of the *Philosophical Magazine*, the *Archaeologia Cambrensis*, or in the *Transactions of the Cornish*

societies. He was born at Penzance on September 18, 1801, and was a member of a family which had long dwelt in the neighbourhood of that town.

THE whole of these writers had been blessed with a sufficient tenure of life to enable them to perfect the best of their labours, but the career of Mrs. Frances Collins was prematurely cut short before her course had been run. She died at Pine Tree Hill, Camberley, Surrey, the residence of her cousin, on March 17. While her husband (Mr. Mortimer Collins) was alive, she tenderly watched over his health in their rural retreat; and, after his death, she continued her loving regard to his literary remains, re-editing his Aristophanic comedy and publishing an account of his life and his friendships. Her own novels were bright in tone and sympathetic in feeling. She succumbed to the fatal weather which swept over England in the first half of this month.

#### MAGAZINES AND REVIEWS.

THE new number of the *Revue Celtique* has been awaited with much curiosity. The unexpected retirement of M. Gaidoz was a blow to all who, in this country or on the Continent, were endeavouring to promote a real union of Celtic students; and readers of the ACADEMY will remember what pains we ourselves, according to our ability, have taken in the matter. We have every reason to congratulate the subscribers on the first number produced under the editorship of M. D'Arbois de Jubainville. The learned editor contributes an important article on the "Attribution of Judicial Power among the Celtic Peoples," in which he contrasts the beneficial results of Roman interference in Gaul with the unfortunate effects of our own suppression of the Irish customs. He goes deep into the curious laws of arbitration and distress to be found in the *Lebar Aile* and the *Senchus Mór*. We are only sorry that, in another paper, he destroys the jest, remembered by all readers of Sir H. S. Maine, as to the "two classes of contract"—the one including valid contracts, and the other not. The Breton articles are as good as ever; M. Ernault being particularly successful with a notice of "Breton Slang," and a study entitled "L'Individualisme dans le Langage Breton." Mr. Abercromby deals with two Irish fifteenth-century versions of Sir John Mandeville's travels—one of which is at Rennes, and the other among the Egerton MSS. at the British Museum. He succeeds in combining two very different operations, as he himself expresses it; for he not only exhibits the divergence of the MSS., and gives a vocabulary of the rarer words, but draws a "picture in miniature" of the chief features of the language about the year 1475, with a special notice of the differences between the northern and southern dialects. The number contains many more articles of value than we can mention here. But we may recommend two in particular as likely to interest a large number of readers: the one being an amplification of a paper on the "Patria Potestas in Ireland," which appeared sometime since in a legal review; and the other a review of M. Saurel's work on the site of Aeria, developed by the critic into a most instructive exercise in Gaulish epigraphy.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

BERNHARDI, Th. v. *Reise-Erinnerungen aus Spanien*. Berlin: Besser. 7 M.

BIGOT, Ch. *Questions d'enseignement secondaire*. Paris: Hachette. 3 fr. 50 c.

MAYER, R. M. *Jonathan Swift u. G. Ch. Lichtenberg*. Zwei Satiriker d. 18. Jahrh. Berlin: Besser. 1 M. 60 Pf.

SCHNEIDER, A. *Der troische Sagenkreis in der ältesten griechischen Kunst*. Leipzig: Engelmann. 5 M.

TIKHOMIROV. *La Russie politique et sociale.* Paris: Giraud. 7 fr. 50 c.  
UNGE, S. *Fortschritt u. Socialismus.* Berlin: Puttkammer. 2 M. 40 Pf.  
VALLEE, O. de. *Nouvelles études et nouveaux portraits.* Paris: Calmann Lévy. 7 fr. 50 c.

## HISTORY, ETC.

OSTERLEY, H. *Wegweiser durch die Literatur der Urkundensammlungen.* 2. Th. Berlin: Reimer. 9 M.  
SABAGNA, R. di. *Bibliografia storica e statutaria delle Province Parmensi.* Vol. I. Turin: Loescher. 5 fr.  
STAMPE, E. *Das Compensationsverfahren im vor-justinianischen stricti juris judicium.* Leipzig: Veit. 2 M. 60 Pf.  
STAYK, L. v. *Beiträge zur Geschichte der Rittergüter Livland.* 2. Th. Der lettische Distr. Berlin: Puttkammer. 30 M.  
TOEPKE, G. *Die Matrikel der Universität Heidelberg von 1386 bis 1692.* 2. Th. Von 1554 bis 1692. Heidelberg: Winter. 25 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

MAYER, G. *Herkunft v. Ephesus u. Arthur Schopenhauer.* Heidelberg: Winter. 1 M.  
MILLER, W. D. *Wörterbuch der Bacterienkunde.* Stuttgart: Enke. 1 M.  
PETERMANN. *Mittheilungen. Geographisch-geologische Studien aus dem Böhmerwald.* Die Spuren alter Gletscher, die Seen u. Thäler d. Böhmerwaldes. Von F. Bayberger. Gotha: Perthes. 4 M.  
WEIERSTRASS, K. *Abhandlungen aus der Functionenlehre.* Berlin: Springer. 12 M.  
WISIGENIUS, W. *Beitrag zur Bestimmung der Rotationszeit d. Planeten Mars.* Leipzig: Engelmann. 4 M.

## PHILOLOGY, ETC.

ABEL, C. *Einleitung in e. aegyptisch-semitisch-indoeuropäischen Wörterbuch.* 3. Hft. 2. Hälfte. Leipzig: Friedr. 10 M.  
GUNZERMANN, A. v. *Untersuchungen üb. die syrische Epitome der Eusebischen Canones.* Stuttgart: Kohlhammer. 1 M.  
PIHL, K. *Dictionnaire du Papyrus Harris Nr. 1 publié par S. Birch d'après l'original du British Museum.* 16 M. *Inscriptions hiéroglyphiques recueillies en Europe et en Egypte.* Publiées, traduites et commentées. 1<sup>re</sup> Partie. Planches. 40 M. Leipzig: Hinrichs.

## CORRESPONDENCE.

## CAXTON'S "MORTE DARTHUR."

Sutton Court, Pensford, Bristol: March 22, 1886.  
Will you allow me to object to Mr. Nutt's statement in the ACADEMY of last week, that Mr. Rhys "has followed Caxton's text in the main faithfully"?—that is, with the exception of modern spelling and a few other changes of words or phrases. Mr. Rhys says that he has (with those changes) reprinted Mr. Wright's reprint of the edition of 1634; and that edition is not a correct, but a very corrupt, representation of Caxton's edition. No one who examines and compares the several texts as minutely as I did when preparing the *Globe* edition, will say that I exaggerated in estimating the variations of the 1634 text from that of Caxton at twenty thousand. Wynkyn de Worde, who immediately followed Caxton, made important changes in the text; and he has been followed by successive editors in like fashion up to the present day. Except in the spelling, and a few other changes like those made by Mr. Rhys, the *Globe* edition—and that alone—does not reproduce the original text of Caxton throughout. I say throughout, because Upcott's edition, though an excellent reprint of Lord Spencer's Caxton except as to eleven pages, is, as to those, a deliberate fraud. I took them from the perfect Osterley copy. How Upcott supplied them I have described in the introduction to the *Globe* edition. EDWARD STRACHEY.

## ORIENTAL TRANSLATIONS OF THE NATIONAL ANTHEM.

Oxford: March 20, 1886.

Capt. Richard Carnac Temple seems to imagine that he is joining issue with me as to the right method of translating "God save the Queen" into Sanskrit and other Oriental languages, while in reality he furnishes the strongest support for the opinion which I have

myself expressed. I had ventured to doubt whether any English regiment would ever sing the National Anthem to the tune of "Hár Phúlán di." Capt. Temple declares that I am perfectly right on this point. But, he adds: "And I can say with equal assurance that no native regiment left to itself will ever sing any vernacular version of 'God save the Queen' to the tune of that name! If Capt. Temple's assurance is right, then we both agree, and the whole plan of translating the National Anthem into Sanskrit so that it could be sung to the English tune would, as I said myself, have to be given up.

But Capt. Temple must pardon me if I confess to him a great difficulty in which Oriental scholars find themselves who have not had the advantage of spending the whole of their life in India. They cannot be grateful enough for the information which those who have enjoyed that advantage so freely and generously communicate to them. But they are often perplexed by the assurance with which one civil servant denies what another asserts with equal assurance. When the movement was started to encourage translations of "God save the Queen" into Sanskrit, Arabic, Persian, and other Oriental languages, we were assured by men who had spent many years among the natives of India that the tune of that song was one of the few to which the people of that country had become accustomed, and which would not jar on their ears. Not only Englishmen, but natives, and among them the highest musical authority, Rájá Saurindramohana Tagore, Doctor of Music, declared that this was so; and several Oriental scholars set to work in consequence to produce the article that was required. We are now told by Capt. Temple that we all allowed ourselves to be deceived, and that no Hindu will ever sing the tune of "God save the Queen." Who is right? Capt. Temple, no doubt, is right when he adds the proviso, "no native regiment, *left to itself*." But neither would any native regiment, left to itself, present arms.

However, Capt. Temple must see that on this point he must not join issue with me, but with those of his colleagues whose opinion I accepted, because it was expressed with so much assurance.

Nor do I think that a scholar of Capt. Temple's eminence would join issue with me on another point—namely, that if the Oriental translations of "God save the Queen" are mere *tours de force*, they ought to be *tours de force* in every sense of the word. The task itself may be useless; but, if the task is once set to scholars, it ought surely to be performed in a scholarlike spirit. It may be useless to translate "God save the Queen" into Latin; but, if done at all, classical scholars would not rest till they had succeeded in forcing Latin words expressive of the English sentiment into the following, it may be, Procrustean bed:

1	—	—	—	—	—	—	a
2	—	—	—	—	—	—	a
3	—	—	—	—	—	—	b
4	—	—	—	—	—	—	c
5	—	—	—	—	—	—	c
6	—	—	—	—	—	—	c
7	—	—	—	—	—	—	b

The question was whether this could be done in Sanskrit as well as it had been done in Bengáli and other Oriental languages, and whether, at the same time, the rhyme could be preserved in lines 1 and 2, 3 and 7, and 4, 5, 6. If a scholar attempts such a *tour de force* at all, he binds himself down to the strictest rules. No one, for instance, who translates English into Latin verse would disregard the rules of quantity or the *caesura*; no one who translates Latin into English verse would disregard rhyme or rhythm. Prof. Weber, in his recent Sanskrit translation of "God save the Queen," has

freed himself from both these trammels, from quantity and from rhyme; and I therefore called his translation prose rather than poetry. Capt. Temple assures us that Prof. Weber can take care of himself. No doubt he can; but I can assure Capt. Temple that Prof. Weber will never maintain that he has done what he did not mean to do; and I can likewise assure him that Prof. Weber's translation, such as it is, was not meant to be sung to the tune of "Hár Phúlán di," but to the English tune of "God save the Queen." As to some other remarks which I made on his translation, either Prof. Weber is right or I am. If Prof. Weber can produce parallel passages from Sanskrit authors in support of certain idioms which seemed to me against the genius of Sanskrit, he is right; if he cannot, then very likely I am right. Sanskrit scholars are not very proud as yet of their Sanskrit style. We are all mere learners in Sanskrit; and it is generally the *panditamanyā* only who blusters whenever he has been found fault with by others.

Lastly, I fully endorse Capt. Temple's statement that nothing could be more useful than to write national and loyal songs to be sung by Hindus to their own native tunes. But that is not the point at issue. The point at issue is, can "God save the Queen" be translated into Sanskrit without sacrificing quantity, accent, rhythm, and rhyme? I have tried my best to do it. I am quite aware of my shortcomings; and if Capt. Temple, Prof. Weber, or any other Sanskrit scholar, will help me to some better rhymes or some happier renderings, I can assure them beforehand of my sincere gratitude.

F. MAX MÜLLER.

## "KINSHIP AND MARRIAGE IN EARLY ARABIA."

Trinity College, Cambridge: March 10, 1886.

The social state of early Arabia, as it is described by Prof. Robertson Smith in his recent work, *Kinship and Marriage in Early Arabia*, reviewed in the ACADEMY of March 6, presents some striking points of resemblance to the actually existing state of those Semitic, or partially Semitic, peoples on the northern frontier of Abyssinia, who from their isolated position have been less subjected to the revolutionary influence of Islam, and may, therefore, be expected to retain traces of that primitive social organisation which has long vanished in Arabia. These races were accurately observed about a quarter of a century ago by the Swiss traveller Munzinger, who resided for years among them, studying their languages and customs. From his works (*Sitten und Recht der Bogos*, Winterthur, 1859; *Ostafrikanische Studien*, Schaffhausen, 1864) it may be not uninteresting to extract a few parallels to the pre-Islamic state of Arabia, as it is now disclosed to us by the researches of Prof. Robertson Smith.

The wide prevalence in early Arabia of *beena* marriage and Nair polyandry (those primitive marriage systems under which the wife remains with her mother's family, and is there visited by one or more husbands), with the accompanying rule of female kinship, has been demonstrated by Prof. Robertson Smith. Characteristic of these systems are (1) the independent and dignified position of the wife as contrasted with the dependent and precarious position of the husband; (2) the strong and lasting bond of affection between brothers and sisters, as opposed to the weak and temporary bond between husband and wife; and, above all, (3) the descent of property and of the obligations of kinship (shown chiefly in the blood feud), not to a man's own children, but to those of his sister; for under these systems, with their rule of female kinship, the relation between maternal uncle and nephew takes the place of that which in

modern society subsists between father and son. All these characteristics are to be found among the races on the northern outskirts of Abyssinia. Thus, for example, Prof. Robertson Smith has shown grounds for believing that, among the Semites, the tent originally belonged to the wife, and not to the husband. The significance of such a custom is obvious. It points to *beena* marriage or Nair polyandry, under which the wife, remaining with her own people, is visited in her tent by her husband or husbands. Now this rule as to the tent is actually observed at the present time by the Beni Amer, a race mainly, if not entirely, of Semitic, and, to a large extent, Arab blood. Among them the tent always belongs to the wife. She brings it with her at marriage, and at her death it passes to her daughter. The social position of the wife among the Beni Amer is marked by the independence characteristic of *beena* marriage. For every bad word a husband gives his wife, he has to pay her a fine, and sometimes he has to stop out a whole night in the rain till he consents to give her a cow or a camel. Thus the wife may acquire, and the husband may lose, a considerable property; and it often happens that, after ruining her husband, a wife will pack up her tent and go off, as she has a perfect right to. Again, public opinion always expects a wife to treat her husband with contempt; if she likes him, it would be disgraceful to show it. But, on the other hand, her affection and esteem for her brother know no bounds. Once more, the blood feud flourishes among the Beni Amer; but, if a woman is murdered, the duty of avenging her devolves not on her husband (it is no business of his), but on her relations (*Ostafrikanische Studien*, pp. 319-325). In Saræ the new wife must at first spend the greater part of the year in her father's family, where she is visited by her husband—a clear trace of *beena* marriage (p. 387). Among the Bogos, children are usually more attached to their mother's than to their father's family (*Sitten und Recht der Bogos*, p. 65), and a close personal relation exists between maternal uncle and nephew. The two never appear against each other in court; and, when a boy comes of age, it is his maternal uncle who solemnly shaves off the boy's front lock and blesses him (*ib.*, p. 38). The head of a new-born child is shaved, all but a tuft on the front of the head. Similarly in Arabia the child's head was shaved, the hair being an offering to the deity, and the head was further daubed with the blood of the victim (*Kinship and Marriage in Early Arabia*, p. 152 *sq.*). In like manner in Peru, at the solemn dedication of the Inca children, their faces were smeared with blood (Acosta, *History of the Indies*, Book V., c. xxviii.). In the initiation ceremonies of some Australian tribes, the whole body of the youth is covered thickly with blood drawn from the arms of old men of the tribe (*Native Races of South Australia*, pp. 162, 270; *Journal of the Anthropological Institute*, vol. xiii., p. 295). The intention of smearing the child with the blood of the victim is, as Prof. Robertson Smith acutely points out, to make him of one blood with the tribal god; and the intention of covering him with the blood of full-grown tribesmen was, doubtless, to make him of one blood with the tribe. Of course in totemism, where the sacred animal is regarded as of the same blood with the tribesmen, the two ceremonies are equivalent. At Rome, smearing the face with blood was a religious ceremony, and may have had the same significance (Joannes Lydus, *De Mensibus*, iv. 29). Among the Takue, it is the nephew who avenges the blood of his maternal uncle (*Ostafrikanische Studien*, p. 207). But it is among the Bazen (or Kunâma) and Barea that the traces of mother kinship are best preserved. These isolated peoples, inhabiting the

bare hills and mountain-girdled plains that intervene between the highlands of Abyssinia and the vast level expanse of the Sudan, are neither Mohammedans nor Christians, and live in that absolute democratic equality which is characteristic of the very lowest stage of human development. Among them the family system is based almost entirely on the relationship between maternal uncle and nephew. The power which, in patriarchal societies, the father possesses of killing or selling his child is here possessed by the maternal uncle, and the father has no voice in the matter (*Op. cit.*, pp. 477, 528). A man's children never inherit his property or avenge his blood. It is his brother by the same mother, and his sister's children, on whom devolve the right and the duty (p. 490). A murdered woman is avenged by her children, failing them by her brother (by the same mother), or her sister's son, never by her husband, unless the murder has been actually committed in his presence (p. 488 *sq.*). Thus among the Barea and Bogos, as Munzinger himself points out, the family for all legal purposes exists only on the mother's side. It is the maternal uncle and nephew who are united by ties of blood and property, while the relation between father and son is totally neglected.

As in early Arabia, so among these races, we find, side by side with traces of female kinship and *beena* or Nair marriage, no less certain marks of the opposite system of marriage (that which Prof. Robertson Smith calls *ba'al* marriage), in which the wife, acquired first by capture and afterwards by purchase, resides with her husband's people, and is regarded as a piece of property which passes at his death, with the rest of his property, to his heirs. In ancient Arabia a man might inherit his step-mother, the wife of his brother, and the wife of his son. The same is still true of the Bogos, though of the last case (marriage with the wife of a deceased son) Munzinger knew only of a single example (*Sitten und Recht der Bogos*, pp. 59, 64), and the same rule prevails among the Barea and Bazen (*Ostafrikanische Studien*, p. 488). I may add that the symbolical act by which in Arabia the heir announced his claim to the widow (throwing his garment over her) is a regular marriage ceremony on some of the islands of the Malay Archipelago (Ellis, *Polyesian Researches*, I., p. 117, ed. 1832), and it is or was part of the marriage ceremony in Russia (Klemm, *Culturgeschichte*, x. p. 81.)

JAMES G. FRAZER.

Testament were insufficient in number, and that needless stumbling-blocks were consequently left in the way of the English reader.

BENJAMIN DAWSON.

## "ALDERWOMAN."

Brighton: March 22, 1886.

Morant enumerates, in his *History of Essex*, among the gilds that had existed at Braintree, "a Plow-gild, a Torch-gild, and a gild of women of our Lady's lights, to which belonged an *Alderwoman* and two *Wardens*." Unfortunately, as so often, he does not give the original authority for his statement. Perhaps someone among your readers more conversant with gilds than myself can say whether this use of the word (as the feminine equivalent of the *Alderman* of the *Gild*) is met with elsewhere. It would seem to be so far unknown that it is omitted in Dr. Murray's *Dictionary*, where *Alderwoman* is rendered "an *Alderman*'s wife," and *Aldress*, "the wife of an *Alderman* or *Mayor*." Mr. Freeman, I may add, has a *dictum* on the subject:

"The truth is that no purely English title of office has or ever had a feminine form. . . . So with all strictly English titles, *Knight*, *Sheriff*, *Portreeve*, *Alderman*, they have no feminines" (*Longman's Magazine*, No. xi., pp. 488-9).

J. H. ROUND.

## "GLOSSARY OF THE CORNISH DIALECT."

Söderhamn, Sweden: March 15, 1886.

All children in Sweden use an "ena mena" of their own. The Swedish doggerel runs as follows:

"Apálami, sálami,  
Sinkami so, zebede zebedo,  
Extra lara, kajsa sara,  
Hack väck, vällingsäck  
Gack du, din länga mans väg ut!"

Ut is the equivalent of the English "out."

JULIUS CENTERWALL.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 29, 5 p.m. London Institution: "The Making of Mountains," III., by Prof. T. G. Bonney. 8 p.m. Society of Arts: "Cantor Lecture, 'Petroleum and its Products,'" IV., by Mr. Boverton Redwood.

TUESDAY, March 30, 3 p.m. Royal Institution: "The Function of Circulation," IV., by Prof. Gurnee. 8 p.m. Civil Engineers: Discussion: "The Economical Construction and Operation of Railways in newly-developed Countries, or where small returns are expected."

WEDNESDAY, March 31, 5 p.m. London Institution: "Shele," by the Rev. Stopford Brooke.

8 p.m. Society of Arts: "Methods for rendering the Blind self-supporting," by Dr. T. R. Armitage.

THURSDAY, April 1, 3 p.m. Royal Institution: "Electro-Chomistry," II., by Prof. Dewar.

4 p.m. Archaeological Institute: "Recent Discoveries in the Morbihan," by Admiral Tremlett; "Notes from an old City Account-Book," by Mr. J. C. L. Stahl-Schmidt.

4.30 p.m. Royal Society.

8 p.m. Linnean: "Flora of China," by Messrs. F. B. Forbes and W. B. Hemley; "African Freshwater Hydrocharidæ," by Mr. H. N. Ridley; "Vegetation of the Arctic Regions," by Mr. Buxton.

8 p.m. Chemical: "The Determination of Boiling Points," and "The Action of a Red Heat on Chloroform," by Prof. Ramsay and Mr. S. Young; "The Use of the Electric Light to influence Chemical Change," by Dr. Armstrong; "Some Sulphur Compounds of Barium," by Mr. S. H. Voley.

8.30 p.m. Antiquaries: "Discoveries at the Priory Church of St. Bartholomew the Great, Smithfield," by Mr. Aston Webb.

FRIDAY, April 2, 8 p.m. Philological: "The Heidelberg Dialect," by Dr. F. Stock.

8 p.m. Society of Arts: "The History of Archaeology in India," by Mr. James Gibbs.

9 p.m. Royal Institution: "Telescope Objectives and Mirrors: their Preparation and Testing," by Mr. Howard Grubb.

SATURDAY, April 3, 3 p.m. Royal Institution: "The Astronomical Telescope," II., by Mr. Howard Grubb.

3 p.m. Society of Arts: "Electricity," I., by Prof. George Forbes.

3.45 p.m. Botanic: General Meeting.

## SCIENCE.

## TWO CLASSICAL BOOKS.

*Spicilegium Juvenalianum.* Scriptis Rudolphus Beer. Accessit libri Pithecani simulacrum. (Leipzig: Teubner.)

*Quaestiones Criticae.* I. De Callimacho Apollonii Rhodii inimico. II. Coniecturae ad Heroidas Ovidianas. Von H. Iurenka. (Vienna.)

M. BEER has here given to the world the first fruits of a protracted examination of the famous Codex Pithecanus of Juvenal. According to the statement (on p. 17) of Herr Adolf Michaelis, Iahn did not discover till 1845 that Pithou's MS was in the Ecole de Medicine at Montpellier. On learning the fact from M. C. B. Hase, of Paris, he wrote to M. Bertin at Montpellier begging him to collate it for his proposed edition. M. Bertin accordingly collated the Codex with Pithou's edition of 1585 and sent the variants to Iahn in a letter. It is this collation which forms the basis of Iahn's text, the printing of which began in 1848, and has remained till now the standard.

But the requirements of 1845 were very different as regards minuteness and accuracy from the requirements of 1885. Beer, whose philological studies (I believe) had at first centred themselves in Catullus, was soon guided to the no less interesting and comparatively little explored field of Juvenalian criticism. He has already examined most of the principal MSS. of this poet, with the exception of Vat. Urb. 661 and Laurent. plut. xxxiv. 42. On these he proposes to base a new text, to appear in the course of the present year. It is needless to say that the Montpellier MS. is by far the most important of all yet known; and scholars must be grateful to the man who has devoted no little time and much careful scrutiny to examining again and again not only the actual words of the Satires as written in full in it, but the scholia, with the variants which they contain. Beer's *Spicilegium* is, in fact, indispensable to all who wish to be up to the mark of Latin criticism at the present time.

The photographed specimen given at the end of Beer's work conveys, at a glance, much which will be read in detail in his description. The text of Juvenal, written in a clear fine hand of the ninth century, occupies the middle of a broad page. On each side of it are the scholia. The codex consists, in all, of eighty leaves. Of these—1 to 13a contain Pergam. 13b to 79b Juvenal, all written in the same hand; folio 80 contains two lives of Juvenal, and was written, according to Beer, in the tenth century, being, in fact, a later addition. On the question whether the scholia were written later than the text, Beer, after repeated examination, concludes that they were not; but that the slight differences traceable in the two hands may be explained by the lighter and thinner writing as well as the more delicate pen which the smaller character of marginal scholia necessitated. Mixed, however, with the ninth century commentary are some scholia of a later date, to distinguish which is a task of no small difficulty. An instance occurs in the left-hand margin of the specimen page opposite I. 11, *Aurunc.* *Lucium Satyricum dicit qui*

*fuit Auruncus id est Tuscus.* These later scholia, which agree with those found in cod. Sang. 871 and Vindob. 277 and 131, are written by the same tenth-century hand which added the lives of Juvenal on fol. 80; and the same hand has inserted interlinear glosses, and at times ventured on unhappy emendations. I have looked rather carefully at the specimen page, and must congratulate Beer on the nicety of his perceptions; for it requires much, very much, introspection to satisfy oneself that this exactness of distinction can be made out, at least convincingly—a remark which does not apply to the occasional insertions of a much later period.

Subjoined is a very interesting account of the remains of a MS. which seems to have closely resembled that of Montpellier. They are called the Aroviensian Fragments, from Arovia or Aarau, and were first published in *Hermes* xv. 437, by Wirz. Beer has made a new collation. They were used as bindings; and by this fortunate accident have survived the general destruction which involved the library of the nuns of Aarau, probably at the Reformation. A circumstantial account of these fragments, and of their agreement as well as disagreement with the Montpellier Codex, is given on pp. 25-31.

A number of passages in the Satires are then passed under review, and conclusions are drawn from the readings of the Montpellier MS. as to the probable settlement of the text.

Dr. Hugo Iurenka is a critic of the destructive school. Comparing the table of Callimachus' works given in Suidas with that in the so-called Eudocia's *Violarium*, and observing that the *Ibis*, with the well-known words of Suidas describing it as an obscure poem aimed at Apollonius Rhodius, is not found in the work of Eudocia; that Eudocia's work, notwithstanding, is very particular in collecting and enumerating the names of each poetical or prose composition of the authors treated; whereas the notice of Suidas introduces personal details of a more or less irrelevant kind: he considers it probable that the MSS. of Suidas which we have are all more or less interpolated with accretions which did not exist in the purer Suidas from which Eudocia's *Violarium* was drawn; for the correspondence of the two works is so great as to make it indubitable that the one was taken from the other.

As a corollary to this, Dr. Iurenka thinks that Callimachus' *Ibis* was not written as an attack on Apollonius Rhodius, but on a personal enemy with whom he had other than literary grounds for quarrelling. He shows the uncertainty which attaches to the famous epigram (Anthol. Pal. xi. 275):

Καλλίμαχος τὸ κάθαρα, τὸ παιγνιον, δὲ ξυλινὸς νοῦς,  
Αἴτιος δὲ γράψας Αἴτιος Καλλίμαχον.

criticises Bentley's alteration Καλλίμαχος, and proposes to punctuate as follows:

Καλλίμαχος, τὸ κάθαρα, τὸ παιγνιον, δὲ ξυλινὸς νοῦς  
Αἴτιος, δὲ γράψας Αἴτια Καλλίμαχον.

At the same time he points out that the inscription affixed to the epigram Ἀπολλωνίου γραμματικοῦ is highly indeterminate, and might equally well refer to any one of four others, and probably does refer to Apollonius Dyscolus.

Three causes, he considers, may have led

the poet to attack his enemy under the title and in the style of the Callimachean *Ibis*: (1) The elegiac metre; (2) the non-divulgation of the man's real name which was possible under this disguise; (3) the opportunity it gave the poet of working up his vast mythological lore in a new shape.

The treatise, which is only fifteen pages in length, is learned and acute, as well as interesting. Space will not allow me to discuss the various points raised, which are all of a complex and difficult kind; but I may be permitted to express my gratification at the tone in which Dr. Iurenka uniformly speaks of my own contribution to this subject.

R. ELLIS.

## CORRESPONDENCE.

## "EKODI-BHĀVA."

Wood Green: Jan. 15, 1886.

This term has been variously explained by Pāli and Buddhist scholars. Burnouf renders it by "unity" (of mind), Gogerly by "purity," Prof. Rhys Davids by "exaltation." Childers defines it by "predominance"; but adds that he does not feel competent to give a decided opinion as to the exact meaning of *ekodi-bhāva*. According to a commentary quoted in his dictionary, *EKODI* = *eka* + *uti* (from *udeti*), and is a synonym (*adhi-vacana*) of *Samādhi*. Prof. Kern, in the introduction to his translation of the "Saddharma-Pundarīka" ("Sacred Books of the East," vol. xxi., p. xvii.), calls attention to the corresponding term, *ekoti-bhāva* in the "Lalita-Vistara," p. 439, l. 6, which he connects with the ἀνατολής *εγγενεῖον* *EKOTI* in the "Satapata-Brahmana," xii. 2.2.4. Referring to the P. W., s.v. *ŪTI*, we find that *EKOTI* (used in the plural) means "having the same objects or desires of enjoyment (as food, &c.)." This use of so rare a term does not help us to explain the Buddhist sense of *ekodi*, nor does the word *ekoti-bhāva* of the "Lalita-Vistara" throw any light upon the subject beyond the fact that it does duty for the *ekodi-bhāva* of the Southern Buddhists.

Childers, unfortunately, gives no references for the use of *ekodi-bhāva* except one stock passage descriptive of the four *jhānas*. The following passage goes to show that "ekodi-bhāvo" is connected with *Samādhi* (a more advanced state of meditation than *Jhāna*):

"Pañcaṅgike samādhimhi sante ekodibhāvite\*  
paṭipasaddhiladdhi 'mhi," &c.  
(Thera Gāthā, v. 916).

In verse 962 of the "Sutta-Nipāta" we find *EKODI* uncombined in the phrase "ekodi nipako sato," i.e., *intent on one object*, wise and thoughtful (see Prof. Fausboll's translation, "Sacred Books of the East," vol. x., p. 181). With this compare a similar passage (where the plural is used) in the Samyutta-Nikāya, II. 2. 1. The commentator explains *ekodi* by *ekaggacitta*. The Burmese (Phayre MS.) version has *ekodhi*, which is probably an attempt to secure a reading that shall be more self-evident and intelligible than *ekodi*. It nevertheless points, I venture to think, to the real etymology of the word, from *eka* and *odhi* (or *avadhi* = end, point, aim). The loss of aspiration seen in *ekodi* is not altogether unknown in Pāli, and may be due to the following aspirate in *ekodi-bhāva*, for the use of *ekodi* uncombined is known only to occur in one stock phrase. *Ekodi-bhāvo* will therefore signify concentration (of the mind) on one object, i.e., on Arahatship or Nirvāna, in which there is no mental or bodily disturbance of any kind.†

\* *Ekodibhāvo* occurs in the Satipathāna-vagga of the Samyutta-Nikāya.

† Cf. "Suññato samādhi, animitto samādhi, appanihito samādhi" (Milinda-Pañha, p. 337).

Hence we find, instead of *'ekodi nipako sato*, the phrase (similar in meaning) *acapalo nipako sam-vutindriyo*.

It is well known that the Jainas, in their philosophical system, employed many terms in common with the Buddhists; so that we are not surprised to find corresponding closely in meaning to *ekodibhāva* the terms (used in reference to pure *jhāna*) *egatta-bhāva*, *egatti-bhāva* = *ekāgratā*.\* With this compare the Jaina "manaso egattibhāva" (Aupapatika Sutta, p. 59) with the Pāli "manaso ekodibhāva" (Brahmajāla Sutta). The Jainas were not ignorant of the term *avādhi*, cf. *ohi-nāna* = *avādhi-jñāna* (Aupapatika Sutta, §§ 30, 41); but they restricted it to "the knowledge of special objects produced by right intuition (samyag-darsana = Pāli *sammā-dassana*), &c., as destroying the natural hindrances" (see *Life and Essays of Colebrooke*, vol. i., p. 445). Prof. Jacobi defines "*ohi-nāna*" as a sort of supernatural knowledge, and notes that the Jaina theories and terminology, relating to the various degrees of knowledge up to omniscience, differ from those of the Brahmanic philosophers and Buddhists. It is worth noticing, however, that the Jaina *kevala*, the highest degree of knowledge, consisting in omniscience, is identical with the Buddhist *kevala* or *Nirvāna* (cf. *kevala*, Thera Gāthā, v. 679; Sutta-Nipāta, v. 82; Samyutta-Nikāya, vii. i. 8-9). In the Yoga philosophy *kaivalya* denoted isolation of the "self" from the phenomenal world, consisting in absolute extirpation of pain. This final deliverance from the bondage of "rebirth" among men or gods was the final reward of meditation (*samādhi*), and approximated closely to the Buddhist *Nirvāna*.

Before taking leave of *ekodibhāva*, we must bear in mind the fact, pointed out by Prof. Kern, that certain parts of the Northern Buddhist books, more especially the verses, have been Sanskritised to a very large extent, "so that they ought to be restored as much as possible to a more primitive form before a comparison with Pāli can lead to a satisfactory result." The Pāli forms, however, may still be allowed to throw some light upon these modernised and altered texts, and *ekodi* seems to be a case in point. To the Southern Buddhists, *ekoti* for *eka + āti* would be unintelligible, for no known text gives any example of this rare word *āti*, which seems to belong only to the Vedic and Brahmanic periods; while to the Northern Buddhists the Prākritised form, *ekodi* or *ekodhi*, would be equally perplexing, and would cause them to Sanskritise it as best they could. A very good instance of this Sanskritising process in the "Saddharma-Puṇḍarīka" (pp. 142, 146, 395), which has escaped the keen eye of Prof. Kern, is seen in *syandanika-gūthodilla* (*var. lect.*—*odigilla*,—*odi-galla*), translated by "gutters and dirty pools." Prof. Kern acknowledges that his rendering of *gūthodilla* is conjectural. Here we may call in Pāli to throw some light upon the whole compound *syandanika*. Not seldom we find the Pāli terms *candanika* and *oligalla* occurring together (see *Anguttara Nikāya*, III. vi. 8; *Milinda Pañha*, p. 220; *Sabbasava Sutta*), the former meaning, according to the Abhidhā-nappadipikā, "a dirty pool at the entrance of a village," the latter "a dirty pool near a village." The Pāli *candanika* is probably to be referred to a more original *candanika*, from the root *cand*, and signifies a turbid pool, or one liable to become so on account of not being enclosed (see Thera Gāthā, l. 567; *Culla vagga*, v. 17.1). Buddhaghosa defines it as *asucikalalakūpo*.

\* In the Yoga philosophy *ekāgratā* is defined as "fixedness of the thinking principle upon any sensuous object to which it may be directed, *ekaggatā* is never, I think, thus used in Pāli. Certain of the Kammatthāna exercises consisted in fixing the mind on some sensuous object.

The Sanskrit *syandanika*, according to the lexicographers, does not mean a tank, well, or pool, but "a drop of saliva," and the meaning "gutter" given to it by Prof. Kern is deduced by him from the root *syand* (cf. *syandana*, oozing water). It is one of those words that may be restored to its primitive form, since it is in fact a clever Sanskritising of Pāli *candanika*. *Gūthodilla* should, I think, be rendered "cesspool," answering to Pāli *gūthakūpo*. But the latter part of "*gūthodilla* = *gūtha + udilla*" offers many difficulties. Prof. Kern quotes the Pāli *oligalla* as a parallel form; and, at the first glance, *udilla* (*udigalla* or *udigalla*) looks very much like a Sanskritising of a more primitive *oligalla*, with an attempt, perhaps, to connect it with *udu*. All the MSS. I have examined have the dental, and not the cerebral, *l* in *oligalla*, though Dr. Trenckner finds the word with the cerebral *l* in the *Milinda-Pañha*. The form *udilla* may point to an older *udikilla*, from *avadi* = *avati*, pit, well; while the Pāli *oligalla* may stand for a more original *allagalla*, from *alla*, wet (= *ulla*, *olla*, well-known Prākrit forms, Sanskrit *ārda*), swampy, marshy, and *galla* = Sanskrit *garta*, Prākrit *gadda*, well, pit.

But all this is by way of conjecture. When we have more Buddhist and Jaina texts, we may perhaps be able to solve the difficulties offered by this and numerous other points in Pāli philology.

RICHARD MORRIS.

#### SCIENCE NOTES.

IT is proposed to award the founder's medal of the Royal Geographical Society to Major Greely, the leader of the late United States Arctic Expedition to Grinnell Land, and the royal medal to Cavaliere Guido Cora, professor of geography at the University of Turin, and founder and conductor of the geographical journal known as *Cosmos*. The Back grant will probably go to Sergeant Brainard, who did such admirable work on the Greely expedition.

*The Flora of the West Riding of Yorkshire*, which Dr. F. Arnold Lees has been engaged upon for some years, will shortly be ready for the press. It will be a complete enumeration of species in all the groups—phanerogamic and cryptogamic—that occur in the wide and diversified area of which it treats, together with chapters on lithology, climatology, bibliography, &c. The account of each plant will include its range, horizontal and vertical, and its history as a West Riding species. It is to be issued by subscription under the auspices of the Yorkshire Naturalists' Union, and will constitute an important volume of their series of memoirs dealing with the flora and fauna of Yorkshire.

THE first volume of an important work on the geology of Turkestan, written in Russian, by Prof. Mouchketoff, of St. Petersburg, has recently appeared. The author spent seven years in the country, from 1874 to 1880, and the fullest opportunities for exploration were accorded to him by the late Gen. Kaufmann. A geological map of Russian Turkestan, by Profs. Mouchketoff and Romanofsky, has also been published.

#### PHILOLOGY NOTES.

M. EMILE ERNAULT, the most rising of the French Celtologists, has completed a new edition of the Middle Breton mystery, called *Buhes Santes Nonn*, published in 1837 by Abbé Sionnet, and used by Zeuss for the *Grammatica Celtica*. He has also in type another Breton mystery on the life of S. Barbe, to which he has added a Middle-Breton glossary, comprising all the unprinted Celtic words in the MS. of Lagadeuc's *Catholicon*, Bibl. Nat. Lat. 7656.

THE last *Bulletin* (No. 28) of the Société de Linguistique contains some interesting etymologies, due, chiefly, to MM. Havet and Bréal. The Latin *victima* means literally *vicaria*. The Greek *νέ* finds its reflex in the Latin *ne-g* (*neg-otium*, *negare*) and the *neg-ritu* of Festus. *Fons* is related to *fendo*; *vulva* (of which *bulba* is a variant) to Sanskrit *garbha*, Greek *θελός*. *Bélua* comes from \**bes-lua*, where *lua*, for *leua*, means lioness. *Necessa*, properly "infallible," comes from *cassus*, as *incestus* from *castus*. The long *ā* in *citrā*, *ultrā*, and other adverbs, is due to the analogy of *hā* (*viā*) and *quā* (*viā*); the long *ō* in *retro*, *ultrō*, to the analogy of *quō*. *Mānia* and *moenia* (walls) are etymologically identical. Greek aspirates are sometimes transcribed by a double Latin consonant—e.g., *Acceruns* = *Ἄχερόν*, *littera* = *διφθίρα*. So in Ogmic inscriptions *cc* = *ch*, *tt* = *th*, *dd* = *dh*, and traces of the same practice are found in Welsh, Old-Breton, Cornish, and the Gaelic of the Book of Deir. The Oscan *herentas* means "decretum." M. Mowat finds *κελεύθης*, Latinised, in the [C]ELEVSTAE of an inscription of Fréjus; and in an inscription of Vallorii (Vaucluse) he points out the name of a god *Pipius*, probably cognate with *pipare*. Compare *deus vagitanus* in S. Augustine. M. Halévy explains the Hungarian words for gold and silver. Both are, as might be expected, loans. *Arany*, with the article *az arany*, which is a confusion for *a zarany*, is from the Zend *zaranyem*. *Ezüst*, for *erilet*, is the Zend *erezatem*. He also treats of *Xášor*, the name of a god worshipped at Petra. Its variant *Xášor* agrees with the god-name *Qavam* or *Qajam*, often mentioned in the Sinaitic inscriptions, and probably found in the *Melek-al-qām* of the Book of Proverbs.

MM. JOSEPH AND HARTWIG DERENBOURG have published a quarto pamphlet of twenty-four pages, with four plates (Paris: Leroux), entitled *Les Inscriptions Phéniciennes du Temple de Seti à Abydos*, publiées et traduites d'après une copie inédite de M. Sayce. These inscriptions, or rather *graffiti*, numbering sixty-one in all, were copied by Prof. Sayce during his visit to Egypt in the winter of 1883-84. They are supplementary to those from the same source before copied by Deveria and Brugsch, which are given in the second *livraison* of the Phoenician part of the *Corpus Inscriptionum Semiticarum*. Their general interest, it must be admitted, is not great, for they are merely names of visitors scratched upon the wall. The four plates give facsimiles by phototypy of Prof. Sayce's copies. MM. Derenbourg have added versions in Hebrew character, with French translations, and a few notes. In the introduction, they pay a graceful compliment to Prof. Sayce for his service to learning in having been the first to make an exact copy of the famous Siloam inscription at Jerusalem.

THE new number of the *American Journal of Philology* contains a noticeable article by a young philologist, Dr. H. W. Smyth, on the "Reduction of *to i* in Homer." But the writer should not talk of the Peisistratus recension of Homer. Mr. Monro has shown that to be a figment. And he should make his English style less like German.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, March 1.)

THE Rev. G. F. Browne, President, in the Chair.—A communication by Mr. W. L. de Gruchy was read in his absence by the secretary, upon the land measures mentioned in the early records of Jersey, in which he showed that *virgata* (in French *vergée*) is always used as a *rood* (and never, as in England, in the extended sense of "yardland" also), though containing 40 perches of 484 square feet, whereas the English perch contains only 272

square feet. The relief due to the lord of the manor on the death of a "roture" holder was shown to be *xii denarii* (one solidus) *per aera* in the case of *terras viventes culturas subjacentes*, and only *vi denarii* for *terras silvestres, quae in Normania mortuose dicuntur*.—Mr. Lewis exhibited and commented on one large and two small terra-cotta lampas discovered in a barrow at Kertch (the ancient *Panticapeum*) in November, 1885.—The Rev. W. Graham F. Pigott gave the following account of the site of a Roman veteran's holding at Abington Pigotts in the county of Cambridge, from observations made during the excavation of coprolite from 1879 to 1884. "About eight chains less than half a mile nearly north of the parish church of Abington Pigotts, county Cambridge, there is undulating ground; in fact, a slight hill trending east and west, which, during the period mentioned in this heading, has been turned over for the purpose of excavating the coprolite under it. I am induced, from a perusal of Mr. F. Seebohm's excellent work on the English Village-Community, and from personal investigation and observation during the works in question, to say that it was without much doubt a retired Roman veteran's holding of some twenty-five Roman *jugera* or about twenty of our present acres before the land was dug over. A ditch filled with black earth mixed with débris of pottery and bones was cut through during the working on the west, but no ditch was found on the north: on the east there is still a ditch. The land is pasture (possibly has been so ever since the Romans left the district), and therefore is more easily traced than an old ditch on arable land. On the south for some distance there was evidently, at the time of occupation, and most likely much later, a morass, judging from the deposit of mud dug through and from the fact of there being no coprolite in that distance. In fact, I believe that at the time the Romans were in England a great portion of this valley was under water, and consequently required little protection in the shape of trenches from beasts of prey or from robbers except in boats. At the village of Litlington, distant one and one-third mile, is the site of a Roman villa. Possibly a commander or officer built or occupied the same and sent one of his veterans to occupy the highest ground northward of the neighbouring valley. For the hill lies about midway between the Croydon hills and the Royston downs, and in those days was doubtless nearly as fertile as at present and therefore to be desired for agriculture. Be that as it may, many are the evidences of Roman habitation on this same hill, and more especially would I call attention to holes used for domestic purposes (*vide* Wright's *The Celt, the Roman and the Saxon*, p. 215). I took special notice of one of them, March 9, 1882, when I was of opinion that they were receptacles for funeral urns, and find from my notes that day, 'The men employed in digging coprolite came across a hole three feet in diameter containing refuse, &c. The hole went through the seam of coprolite; from the surface of the ground to the coprolite bed was fourteen feet; excavating the hole to the depth of two feet more an iron bar was inserted five feet deeper, and then no bottom was reached. The marks of steps cut in the solid clay to enable the workers to get out of the hole were plainly visible. Too much water prevented me from going on with the work; and, taking into consideration the depth we should have had to go to—seven feet more, and the limited space to work in, three feet diameter—I felt that it was no use prosecuting the search for the urn which I thought was at the bottom of the hole.' Many more similar holes (but none of such depth) were found, and none contained anything but broken pottery and bones, and the stercoraceous matter spoken of by Mr. Wright. My idea of the holes being receptacles for urns has since broken down. However, two undoubted urns were found, though, alas! in a fragmentary state; one the workmen informed me was inverted. Both bear evidence of the hot ashes deposited in them, and both are put together in fair preservation. Both are perforated in their bottom with five or more holes. I think I do not 'pile up the mound' when I say that more than two cart-loads of old pottery and querns and bones were brought to light. (I must leave out the bones, for they, I find, would double the cart-loads, possibly quadruple them.) I append a list of

things found on the holding: fragments of Samian ware (the fragments of one large bowl have rivets in it, showing that it had been repaired before being finally condemned); querns, both of Hertfordshire Plum-Pudding Stone and Mill-stone Grit; fragments of a large vase, with finger impressions on it; ditto of Mortaria, one with *MATVCEM* inscribed on it; colanders, part of a vessel with holes in the side; two bottoms of large wine vases of reddish earth, also fragments of the sides of the same; four pieces of iron, circular (3½ in. diameter), weighing each or thereabouts 5½ lbs.—6½ lbs.; curious triangular pieces of sundried earth, pierced with holes, some have portions of coprolite in them, size about 6 in. triangular by 3 in. side; dog-skulls—one has in its mouth fragments of food, as though it had been killed in eating; antlers of red deer, one worked to hold a sword or knife, with hole through it for suspension; other antlers, showing marks of saw to make handles for some weapon or other; bone combs; roe deer-horns; skull of *Bos Longifrons*, with pole-axe mark in forehead, or weapon of the period for slaying same. A few fragments of human skulls, but only one entire skeleton, and that 18 in. below the surface, presumably a late interment; head to west; bones slight; teeth perfect; possibly an adult girl. I must notice how broken Samian ware in one case was thrown away. Along a trench about 4 feet deep on the south side of the holding filled with black earth, bones, &c., fragments of a small bowl 5½ in. diam. at top, about 2½ in. high, were strewn for the length of about 24 feet. The coprolite men used to take what they call 'a fall' of 4 feet at a time, and from each fall in this particular trench did I get fragments of the bowl till I got the better half of it. Why should the people of that day be at the trouble of sowing (so to speak) a trench with fragments of this Samian ware? I have some fragments of very delicate ware, very thin and prettily marked, but none that can be restored from the fragments, I fear. Part of a bronze sword or dagger, fluted, 4 in. long by ½ in. broad. I have exhibited to the society, March 9, 1885, some of the small articles found in these works—pins, coins, &c., notably a coin of Cunobeline, which were thought quite good enough for the hardy veteran's followers to drill in. I found in one a heap of burnt wheat, which gives an idea as to the fate of the holding. A sample of this wheat and two remarkable pieces of sundried brick, mentioned above, were presented by Mr. Pigott to the Antiquarian Society. The President remarked that Sir H. Dryden had informed him of the discovery of triangular bricks, exactly like those described by Mr. Pigott in a camp near Northampton; Sir H. Dryden had sent drawings of these bricks in all directions, but had received no guess as to their purpose which seemed satisfactory. Mr. Browne thought it possible they were meant to have a wither rove through the three holes, which are run through the angular part of the brick, and parallel to the flat faces, and that when thus prepared they were used as missiles. Another suggestion was that they were loom-weights. One of them has signs of wearing by a rope. Mr. Browne detected a + in each of the three angles of one face, a v on another brick, and xv on another, all rudely incised when the clay was moist.

NEW SHAKSPERE SOCIETY.—(Friday, March 12.)

DR. F. J. FURNIVALL in the Chair.—The Rev. W. A. Harrison read the concluding part of his paper on "William Herbert and Mary Fitton in connexion with Shakspere's Sonnets." Starting from the 107th Sonnet, Mr. Harrison maintained that this sonnet could well bear a personal interpretation; that we need not look outside for allusions to political events; but that, like the rest of the sonnets in this group, its reference was to matters connected with the friendship between Shakspere and Herbert. In a similar way he would explain Nos. 124 and 125, finding in these sonnets expressions having reference to two events in the life of Herbert which belong to the early

part of 1601—his succession to the earldom of Pembroke on the death of his father and his committal to the Fleet prison at the instance of the queen on her discovering his liaison with Mary Fitton. The group of sonnets from 105 to 126, was probably composed at intervals between the autumn of 1600 and the spring of 1601. And, if we take such allusions as we find in the letters of Rowland Whyte at this period, we see that these harmonise with the testimony of the sonnets. Herbert's accession to the earldom would materially tend to separate him from the personal society of Shakspere. His banishment from the court during the rest of the queen's life, his intention to quit the country and travel abroad, would suggest the bringing of the whole series of sonnets to a conclusion. This is done in No. 126. With reference to the second series of sonnets—127-152—Mr. Harrison held that we had no reason to suppose that they stand in strict order of time, as arranged in the quarto of 1609; though the bulk of them may be regarded as having a connected sequence. Nos. 135, 136, were probably the earliest written; 127-132 should be read next, as they would seem to have been composed before Shakspere's mistress had forsaken him and ensnared his friend. All these may safely be placed before 1599, though how long before we have not enough evidence to determine. The sonnets above mentioned would come in between Nos. 32 and 33 of the first series. The remainder are of later date. The identity of the dark beauty, who is the subject of this second series, with Mrs. Mary Fitton, maid of honour to Queen Elizabeth, was next discussed by Mr. Harrison. He gave a sketch of the life of Mrs. Fitton, so far as it is known to us from contemporary letters and other documents; pointing out how strong a correspondence was to be found between her character and that of the woman described in the sonnets. Mrs. Fitton is known to have carried on an intrigue with William Herbert, by whom she had a child. She is known to have exercised a strong personal influence over him just at the precise time when, from other considerations, we conclude that the sonnets were written which describe that influence. The woman who ensnared Herbert at that time was, on the testimony of the sonnets themselves, the woman who had previously fascinated Shakspere and had then deserted him for his more distinguished friend. That Mrs. Fitton was personally acquainted with Shakspere is in the highest degree probable. They had kindred tastes; and William Kempe, in 1600, dedicated to her his *Nine Daisies Wonder*. Sonnet 152, line 3, seems to lead to the inference that that dark beauty was or had been married. The history of Mrs. Fitton was shown to be not inconsistent with this. There was a very strong presumption that she had been married at an early age, without the knowledge or consent of her father, who, according to the powers which the law then afforded in such cases, had annulled the marriage. Thus she could resume her maiden name and status, and yet the words "in set thy bed-vow broke" would be strictly applicable. Mr. Harrison concluded by arguing that, in the absence of any other claimant for the personality of the dark lady, there is an immense weight of evidence serving to identify her with Mary Fitton.—Mr. J. Stuart Glennie then read a paper on "Shakspere and the Welcombe Enclosures." He contended that in the entry in Thomas Greene's diary—"1615 Sept. W. Shakspere told T. Greene that I was not able to bear the enclosure of Welcombe"—the "I" must be read "he," as Thomas Greene was plainly ready to consent to the enclosure if he got properly paid for his interest, and he had twice written *I* for *he* in other pages of his diary. Shakspere's acceptance of an encloser's indemnity against loss to him (Shakspere) was only a right prudential step. Dr. Furnivall, on the other hand, supported the MS., which was consistent with itself. It showed that T. Greene had written a private letter to Shakspere—as well as the public one from the aldermen, which Greene signed—pointing out the evils of the enclosure; and the late entry proved that Shakspere believed Greene to be an opposer of the enclosure, and did not know that he was only holding off to get his price. The MS. "I" was both clear and right. Shakspere had been squared by Ryeingham's Deed of Indemnity, and took his friend Combe's side, not that of the public.

## FINE ART.

*Coutume in England.* By the late F. W. Fairholt. Third Edition, enlarged and thoroughly revised by the Hon. H. A. Dillon. (Bell.)

A QUARTER of a century ago the student of English costume possessed for his text-books Planché's duodecimo, first published in the series known as "Knight's Weekly Volume for all Readers, 1834, and Fairholt's "Coutume in England," first published in 1846. Both these works were within the reach of any youngster who was in the receipt of a shilling a week pocket money, and to whom the possession of the larger and costly works of Strutt, Meyrick, and Stothard would have involved long protracted and serious self-denial. A new edition of Planché was issued as early as 1847. A great stir among archaeologists had just begun. The year 1845 had witnessed a new departure. New teachers arose, who in a few years made the science of archaeology popular. The verger and sexton opened their eyes in amazement at the influx of visitors, who no longer listened with bated breath to the doorkeeper's story; but who settled the history of the fabric at a glance, talked earnestly of mortar joints, and disputed about dalmatics. As years passed on and papers accumulated in the journals of the various archaeological societies, Planché's little book was supposed to be too sketchy; and its author, instead of enlarging it as a handbook—the enlargement necessary being mainly a question of examples and illustrations—set to work on a large two-volume business, which is as much beyond the reach of the student as were Stothard and Meyrick. Since this work appeared, Messrs. Bell and Sons, the energetic continuers of the Bohn "Libraries," have published Planché in a five-shilling volume; and later still, with a praiseworthy endeavour to keep pace with the times, they have issued a new "Fairholt"—a Fairholt plus Dillon—in the form of the double handbook now before me. I say "double," because, although the work is issued in two volumes, these are, as in Planché's large work, quite distinct. The second volume is Fairholt's Glossary; but so considerably enlarged that it covers more than 400 pages, and is enriched by about fifty new illustrations. Altogether the work is equipped with more than seven hundred engravings, and to these I propose first of all to direct the student's attention.

In looking back at the books we had in our youth, and comparing them with those that are altogether new, we can hardly fail to mark how much the new is in advance of the old in respect to the woodcut illustrations—advance marked both by the execution of the graver and the vigour of the drawing. This is particularly noticeable in new editions of old works, where new woodcuts are added, and in books where woodcuts are borrowed from publications of earlier and various dates. Although grateful, then, for the numerous additional illustrations which the publishers have afforded us, we regret that the old back-lined, ill-shaded, and incorrectly drawn cuts of forty years ago should be permitted to disfigure the pages. We know well that neither Planché nor Fairholt could draw, and we have every right to assume, from their

treatment of mediaeval illuminations, that they were not good judges of other people's drawings. The early illuminations (of the ninth, tenth, and eleventh centuries) suffered terribly at their hands, in being forced to do duty as illustrative of the costume of the "Anglo-Saxons," "Danes," and "Normans"; for, while a feeble endeavour was made to translate the archaic attitude into a natural pose, many of the details of the drawing of the dress, which were solely the result of the same archaic method, were, oddly enough, suffered to remain.

Again, compare the careful woodcut (p. 253 of the Glossary) of the helm of Sir John Crosby—taken from the drawing made by Burges, and published in the thirty-seventh volume of the *Archaeological Journal*—with the mitres shown on pp. 285, 286, or the figures (p. 94, vol. i.) in fig. 74 from the Sloane MS. 1975, with those shown in figs. 144 and 188, also from MSS. In these two last-mentioned cuts, and in the Burges helm, we are told more about the articles represented, and the originals are brought before us more vividly, than in any of the shaded or back-lined woodcuts. Even the new illustrations, wherein shading is indulged, and the vice of back-lining is not wholly given up, are vastly superior to the Fairholt drawings. How superior we can see by comparing figs. 177, 187, and 212, with figs. 131 and 159. When the next edition is being prepared, we trust these old wood-blocks will be treated as Mr. Dillon has very properly treated the quotations, for in the preface to the revised edition he says, "the quotations have been restored to their original spelling." In other words, he has referred to the original, and given us a fair copy. If he had but shown the same kindness to the graphic as well as the literary efforts of the mediaeval book-maker, he would have made us doubly grateful.

We have nothing but praise for many of the illustrations: notably the shoes, figs. 6 and 23; the reductions on p. 152 from the *Archaeologia* (vol. xxv.); the effigies on pp. 160, 169, 206, and 224; the head-dresses, p. 168; the reduction from the fine drawing of a brigandine in Sir S. Scott's *History of the British Army*, p. 211; and the Drayton brass, p. 204. I am particularly glad to see the use Mr. Dillon has made of engraved brasses in illustration of costume. As he has been elected to the important post of Secretary of the Society of Antiquaries, I would venture to ask him to assist the student by doing something that shall render useful the large collection of rubbings which I understand has been bequeathed to the society. They cannot all be permanently exhibited; but can they not at least be unrolled, laid flat, and put away in trays in groups according to date?

Of the literary part of Mr. Dillon's work much might be truly written in terms of eulogy. His preface is as modest as brief. Indeed, the retiring nature is perhaps in this case a fault; for I should have liked to have seen at a glance, and read without trouble, his additions to the original text, which could easily have been managed by placing the new matter within brackets. Two valuable additions are the list of books and the list of illustrations. In the first I notice the

"Deposition of Richard II." published in the *Archaeologia*, vol. xx.; a metrical history of 1399-1400 carefully illustrated; but I miss the "Paraphrase of Caedmon," *circa* 1000, and the tenth-century "Benedictional of St. Atholwold," both published in facsimile by the Society of Antiquaries, for which all students of early costume must ever be grateful. The latter is mentioned on p. 40. Another very important facsimile which I do not find in the list was that made by Westlake and Purdue of the MS. in the British Museum known as 2. B. vii., commonly called Queen Mary's Psalter. For the beginning of the fourteenth century it tells us almost everything we want to know in a general way of the civil, religious, and military costume; and it only wants a few sheets of details from effigies to make it a complete text-book of the very interesting and artistic style which then prevailed. In the list of illustrations one notices with pleasure the great saving of trouble to the student through the introduction of a few extra words noting "the nationality and approximate date of the sources" from whence the figures have been derived. These dates, where they refer to MS. illuminations or miniatures, are "according to Messrs. Birch and Jenner's work." But surely we have got beyond the very broad treatment of the subject indicated by such statements as that the MS. Nero D. 1. is of the thirteenth century (the lives of the two Offas by Mathew of Paris can be brought within narrower compass than this); that the Sloane MS. 2435 is of the fourteenth century (if so it must be the very commencement, but is more probably the end of the thirteenth); or that the French MS. of Boccaccio 16 G. V. (cited as "Chroniques des Rois de France") is of the fifteenth century. On the other hand, many of the figures, especially where taken from brasses, have fixed or approximate dates given them; but then why should Dorothea Peckham be favoured beyond Catherine of Arragon, or Laurence Colston beyond Thomas Howard, Earl of Surrey? Taken altogether, however, the index to the woodcuts is excellent, and is in itself an interesting chapter to read.

Of the main body of the work, as I said before, it would have been more convenient if the new matter had been placed in brackets, as in Parker's edition of Rickman; for not having the old edition of Fairholt by me I cannot distinguish between the two voices who speak about the *latus clavus* and *angustus clavus* on pp. 19, 51, 53. Perhaps the differences may be reconciled if we suppose that at first, when each garment was woven in one piece, the edge or selvage marked at a glance the quality of the stuff. The first-class goods would be thus marked by a broad blood-red (purple) border (the *latus clavus*), the second class article by two narrow bands. In course of time, when the stuff was no longer made in looms as large as the piece of material required for the dress, the selvage (purple border), not being cut off as is done in our day, would appear at the seams: if wide stuff, then there would be but one seam; if narrow in the manufacture, then two seams would be necessary; and thus would be developed from the original hem border the central band, or *latus clavus*, of later times, and the double band, or *latus angustus*, both

eventually to be detached; the broad single form to die out with the senators of Venice, the narrow or double form to live, even to this day, as the sign of a poorer folk in the rich states of the Catholic Church.

That I have not quoted from or referred to the many clear expositions of costume that abound in this new handbook is because I imagine that everyone—artist or antiquary—who cares for English costume will soon possess Dillon's *Fairholt*. It is a handy book of reference for all of us. I, for one, most heartily welcome it. E. W. GODWIN.

#### A ROMAN POIGNARD.

THE monthly report of the Académie des Inscriptions (*Revue Archéologique*, Jan., 1886) contains an entry of nine lines to the effect that, at the meeting of Dec. 4, 1885, M. Alexandre Bertrand exhibited a recently executed facsimile of an ancient Roman *parazonium* or poignard, such as may be seen represented in sepulchral effigies of Roman legionaries found in various parts of Gaul. Being but summarily rendered upon these tablets, the details of the weapon were imperfectly known till last year, when a well-preserved original was discovered by M. Bertrand in a tomb in Brittany.

The object in question merits a more detailed account, such as will, I think, interest readers of the ACADEMY.

The antique and precious original weapon (found, however, not one year, but twenty years, ago) is preserved in the Musée de St. Germain; and the reproduction is due to M. Henri Delafontaine, the accomplished representative of a family of art bronze founders, established for more than a century in Paris. It is a formidable arm, and weighs, with the sheath, 2 lbs. 3 oz. The blade (originally iron) is reproduced in steel, being one inch and seven-eighths in width at its junction with the hilt, and nine inches in length. The hilt, which measures five inches in length, is of a rich golden bronze, very massive, and in pattern not unlike Gothic finial. When sheathed the weapon measures fifteen and a half inches. The sheath is constructed in open metal-work lined on each side with a thin plate of bronze, which was probably covered with leather, so as to show up the traceried pattern. This open-work sheath follows the shape of the blade, being of the full width for the first four inches, and thence narrowing rapidly to the bottom, where it ends in an elegant terminal ornament of solid metal. The outer framework, if I may so express it, is three-eighths of an inch in width. It is boldly channelled, and strengthened at irregular intervals by transverse frets composed of crescent-shaped ornaments in variously arranged juxtaposition; thus producing an admirable decorative effect by very simple means. An oblong ring is attached to each side of the sheath, through which was slipped the loose and narrow girdle from which the weapon takes its name. This girdle was made of leather adorned with little ornaments of bronze. A complete set of these tiny "plaquettes," found also in a Roman grave, may be seen at the Museum of St. Germain. The *parazonium* was suspended at the left side, and the sword (similarly hung from a separate girdle) at the right. Considering the shortness of the Roman sword, this arrangement, though contrary to modern and mediaeval custom, was the most convenient. The soldier dropped his right hand on the hilt of his sword, swung it across, grasped the sheath with his left hand, and drew out the blade. The longer sword of the middle ages, because it demanded a wider sweep of the arm in withdrawing it from the scabbard, was, of necessity, suspended on the left. In both cases, the poignard was of necessity carried on the side opposite to the sword. But

was it so carried, as stated in the *Revue Archéologique*, by the Roman legionary? Was not the *parazonium* the special weapon of the centurion? Again, are not these graves, adorned with sepulchral basreliefs, the graves of centurions rather than of legionaries?

The exactness of M. Delafontaine's beautiful facsimile does not consist in outward resemblance only. One of the two rings belonging to the original sheath had corroded and fallen off. That ring M. Delafontaine was permitted to analyse; and he has thus been enabled to reproduce the very bronze in the exact proportion of its component parts. The result is in every way interesting and instructive. Never did any object of the kind tell its own story more completely than this resuscitated weapon, a specimen of which lies beside me as I write. Rich, simple, massive, deadly, it is thoroughly practical and thoroughly Roman. It is history epitomised. As such, I commend it to the attention of Mr. Alma-Tadema, Mr. Henry Irving, Mr. Wilson Barrett, Mr. Edwin Booth, the good dramatic folk of Ober Ammergau, and all painters, actors, writers, and archaeologists whom Roman customs and costumes may concern. As a piece of local colour, they will find the *parazonium* invaluable.

It is but just to add that the idea of reproducing this unique relic originated with M. Arthur Rhoné. For twenty years—that is to say ever since it was transferred from the grave in which it was found to the museum of St. Germain—he has cherished this project, now happily carried into effect by the skill of M. Delafontaine, and under the auspices of M. Bertrand.

AMELIA B. EDWARDS.

#### EGYPT EXPLORATION FUND.

##### THE EXCAVATIONS AT NAUKRATIS.

Nebireh: March 6, 1886.

As the cemetery has been finished, the temple of Aphrodite now takes precedence as the work that has been longest on hand; and it still holds its place as the richest site of excavation. The two wells discovered to the north of the temple before my last report have been thoroughly cleared, both going down to a depth of twenty feet or more below the bottom of my digging, and one of them twenty feet below the water-level. A considerable amount of good early pottery has been found in them; three or four early painted jugs are all but perfect; and one splendid bowl, some eighteen inches in diameter, inscribed and painted with a double frieze of beasts, birds, &c., has been recovered with the exception of a few fragments. On the whole, the pottery from the wells, though damaged by the water, is in larger fragments and better condition than what was found above. The stratum of fine pottery, though much has been brought in both last week and this, is at last showing signs of exhaustion, and will not probably hold out much longer. Outlying portions of it have, however, been found, especially on the west, beyond what I at first supposed to be its limits. The clearing of the building itself has been almost completed.

The temenos of the Samian Hera is now definitely fixed. Last week I started work on the ground I supposed to contain it; and as nothing was distinguishable, I drew up all my workmen in a line with their backs to the external wall of the enclosure, and set them to turn over everything in front of them down to the basal mud. Nothing occurred at first but some provokingly fragmentary inscriptions; but in the last two or three days better fortune has followed. I have now several fragments of pottery, including one almost complete bowl, all dedicated to Hera; and therefore the dedication of the temenos to her is no longer merely probable, but certain. I have also come on the

brick foundations of a large stone building, probably the temple itself; and a well has been found to-day which I hope to clear next week. This discovery is most valuable; as in such a place as this, where the Arabs have cleared almost everything down to the original surface, a well offers almost the only chance of finding an undisturbed deposit.

Trial pits have been made at Negrash, a village on a mound about a mile to the east of Naukratis, with a view to discovering if a part of the ancient cemetery was situated there; but as nothing whatever was found the work has now been abandoned. I am inclined to think that all the cemetery lay to the north of the town—a great part of it below the modern village.

The two sites on which I am now working will probably be finished in a few days; and as there is no clue to any other temenos, I shall probably not prolong my stay, but fresh discoveries may of course involve an alteration of plans.

ERNEST A. GARDNER.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. HOLMAN HUNT is writing two articles on the "Pre-Raphaelite Movement" for the *Contemporary Review*. The first will appear in the April number.

THE exhibition season has now fairly begun. On the three first days of next week, and on the three first of next week, there is to be seen in Pall Mall East a loan collection of works by deceased members of the Old Watercolour Society, brought together by a club formed out of the present members. On Monday the annual exhibitions at the French Gallery in Pall Mall, at Messrs. Tooths' and Messrs. McLean side by side in the Haymarket, all three open to the public, with a private view to-day. While a series of drawings by Mrs. Allingham, illustrative of "Surrey Cottages," will also be on view in one of the rooms of the Fine Art Society in New Bond Street.

MR. FULLERLY LOVE will send but a few drawings to the Royal Institute of Painters in Water-colour, as he has been a good deal occupied with arrangements for his long sojourn in "Petrarch's Country," the result of which may be expected to be visible in a special show in Bond Street next autumn. But he will contribute to the spring exhibition of his own society one very beautiful view of a facade of Hampton Court, with the yews, the pond, and the famous "Three Graces"—a drawing which was recognised as one of the chief attractions to the exhibition of English water-colours in Boston last October; and he will likewise send a drawing of Christchurch Abbey among its marshy meadows, and beside the quiet Hampshire Avon; a drawing of the gate of another "Christchurch"—Christchurch Gate, Canterbury, showing too the old street and the quaint butter market; and, finally, one pure landscape, in which a scene such as Dewint would have drawn—a country of elms and gently undulating fields, by Wareham, Dorset—is held under a light to which Dewint was not a stranger. Thus there will be, after all, a fair representation of the work of an artist of distinction and vigour.

MR. TOWNELEY GREEN is putting the finishing strokes to three water-colours, which will represent the greater portion of his winter's work, and in which it will be easy for the picture-seer to trace that delicacy of handling and sweetness of colour, which, along with an old-world spirit of quietude, are the most essential qualities of this painter's art. Mr. Towneley Green's most important drawing is "Shepherds All and Maidens Fair"—a pastoral of the epoch of Morland. In it is depicted

an informal procession of the picturesque rustic—Lubin and his sweetheart returning at the end of the day from labours that have hardly exercised their brains, certainly not taxed them. A tranquil reach of the upper Thames, above Marlow, is the scene of the drawing, in which there is a middle-distance of perfectly tranquil water, a background of quaint building, and a plain sky. A second drawing is of a young lady of our period, sitting on Hampstead Heath, enwrapped in furs, and with her Pomeranian dog beside her on the quaint bench. A third *dramatis persona*—and he not the least important—may be expected to shortly join the party. Mr. Towneley Green's third drawing is in some respects his most engaging. It will be called "The Amateur"; and what it shows us is a young lady of 1815 or thereabouts, in a short-waisted lilac-coloured frock of thin material, which becomes almost colourless when seen over white. This attractive young member of an old-world society dabbles a little in landscape art. Water-colour is her hobby, and she is looking at her work in a pretty parlour at the squire's, the thin trees of a garden coppice showing grey through the small-paned window in the moist morning air. It is a very sweet little drawing, full of harmony and gentle grace; and there is character in the young woman, as well as prettiness.

WE are glad that the authorities of the National Gallery have lost no time in hanging Mr. Henry Vaughan's admirable gift, "The Hay Wain" of Constable. The picture has been already sufficiently described; and it has been told what a sensation it created when, sixty years ago, it was exhibited in Paris, and how influential it became in turning in a fresh direction the current of French landscape art. This narrative does not require to be repeated in a weekly journal. But we cannot on that account wish to hold ourselves absolved from the duty of saying what an admirable acquisition the generosity of an amateur has allowed to the nation. The "Hay Wain" was an epoch-making picture. It is exactly the kind of picture for which the National Gallery is the fitting place, and it is very satisfactory to be able to chronicle the fact that it now takes its place at the head of the Constables which the nation possesses. It hangs in the centre of a room which is already rich in English landscape. Not to speak of the other Constables, not far from it—at all events, in the same apartment—are two of the masterpieces of Crome, and a fine specimen of the earlier, as well as a fine specimen of the later, labours of Gainsborough. The "Hay Wain" would, indeed, have been ill-placed if it had not been placed in the best of all good company.

FREDERICK WALKER'S "Bathers" is to be sold under the hammer within the next few days. It can scarcely be necessary to enforce a recommendation made already in another quarter to the effect that it may not be permitted to go elsewhere than to the National Gallery. When are we to have a representative and "epoch-making" Walker if not now? The purchase of "The Bathers," we venture to aver, is almost obligatory.

MESSRS. DOWDESWELL AND DOWDESWELL have sent us an artist's proof of a photogravure of one of Sir J. E. Millais's popular series of child-pictures—"A Waif"—which was, we believe, exhibited by itself about a year and a half ago. The very mastery that Millais has gained over the technique of his art is a reason why reproductions of his pictures in black and white can never be entirely satisfactory. But the process of photogravure, when carried to the degree of excellence that it is in this case is certainly the best method for showing some of the means by which the artist achieves his results. The texture of the dress, the tumbled

hair, the bare legs, are here represented with a faithfulness which no other copyist but nature could attain. In face of such work, by what must be termed a mechanical process, we fear that the recent revival of the attractive art of mezzotint engraving is not destined to be of long duration.

THE contrast that is suggested above could not be better illustrated than by a comparison of the photogravure of "A Waif" with the mezzotint of a picture called "A Daring Highway Robbery," which has been published by Mr. E. E. Leggatt. The picture, which was in the Academy of last year, was painted by Mr. W. Weekes, and it has been engraved by Mr. C. W. Tomkins. Of the subject, and of its treatment, we prefer to say no more than that the line is passed which separates the vulgar from the popular. Our present object is to point out that engraving of this sort, however painstaking, can never hope to rival photography in truth of reproduction; and that, if it is to survive as a fine art, it must adapt itself, like etching, to its own special conditions and limitations.

THE *Art Journal* for April will contain a paper by Miss Higgin on "The Revival of Decorative Needlework," illustrated with designs for embroidery by Walter Crane, W. Morris, G. Aitchison, Selwyn Image, and Mrs. Wardle, of Leek.

*The Education of the Artist*, by M. Ernest Chesneau, translated by Clara Bell (forming a new volume of "The Fine Art Library") will be issued immediately by Messrs. Cassell & Co.

MESSRS. SOTHEBY will sell on four days of next week a valuable collection of coins and medals from four different properties.

#### THE STAGE.

MRS. LANGTRY has made a distinct advance by her acting in a morning performance, which is sure to be repeated. We speak of her Pauline in the "Lady of Lyons" at the Prince's. She had what she has often had before—the stimulus of a brilliant audience; but it was not the audience that was the cause of the lady's unwonted success. The truth is, Mrs. Langtry, whose intelligence and tact have been from the first unquestioned, has gradually been making herself an actress. The faint of the amateur has almost ceased to attach to her. She works in the spirit of an artist. She expends her labour lavishly, and an amateur never does that. An amateur, in the matter of labour, always *sait se contenter de peu*. But Mrs. Langtry is insatiable in respect of work, and this is beginning to tell. Her Pauline can be witnessed with about as much pleasure as it is ever possible to derive from the performance of a piece filled to overflowing with falseness of sentiment, commonplace in conception, turgid in utterance. We are not among the admirers of the "Lady of Lyons." The presence of its obvious theatrical qualities does not blind us to its literary faults—want of taste, want of feeling, want of genuineness. Still, there is a large public that is quite content to see it. Many playgoers are as much without any sense of literary touch as if they were themselves popular actresses or painters of average merit; and we have named now the two classes of the community which are about the most insensible (except, of course, the purely academic) to the existence of the art of literature. Mrs. Langtry herself is by way of being a popular actress. The stage possibilities of the "Lady of Lyons"—the fact that it is an able thing theatrically, though absolutely pinchbeck and tawdry as a piece of English writing—prevent her, we take it, from attaching importance to the circumstance that it is far less literary than the average melodrama, because it is far less real.

Anyhow, she recites with cheerful care its most tiresome and most distressing passages. She seems to believe in it. She is not especially good at any particular point. She is "on the spot" pretty much from the beginning to the end. And, of course, she looks very admirable as the proud beauty of Lyons, in costumes of the Empire. At the morning performance we speak of, Mrs. Langtry had the support of Mr. Coghlan. He, too, seemed possessed with a wonderful belief in his part. He acted as well as recited it; and that has now become a somewhat unusual feat with him. For Mr. Coghlan, like Mr. Hare, has of late years been greatly given to what is termed "restrained power" or "suppressed emotion." Only, fortunately, in his case there is really some power to "restrain," and some emotion to "suppress." And we are glad occasionally to be made aware of it.

#### MUSIC.

##### RECENT CONCERTS.

THE second Philharmonic concert took place at St. James' Hall on Thursday, March 18. Mr. E. Prout conducted his Birmingham Symphony, which was received with considerable enthusiasm. The work has been given in England no less than thirteen times since its production seven months ago at the Birmingham Festival. The Philharmonic performance was a very fine one. The orchestra, as on the first night, greatly distinguished itself. The novelty of the evening was an overture, entitled "Graciella," by the famous contrabassist, Bottesini. It forms the prelude of an opera, of which, at present, the composer has only written one act. The story is an Italian one; and the music, with its bright and flowing themes, reminds one of the land of the sunny south. Signor Bottesini conducted his own work. For the rendering of the rest of the orchestral music Mr. G. Mount was responsible, as Sir Arthur Sullivan was unable to appear; and he conducted with great care. M. Vladinir de Pachmann played Mozart's Concerto in D minor, and his reading of all three movements was highly satisfactory. There are some works which seem specially to suit the Russian pianist; of these Mozart's Concerto is one. M. de Pachmann had the music before him; and we hope that other pianists will follow his example, and dispense with the custom of playing without book, which has little to recommend it. Mr. and Mrs. Henschel were the vocalists: the latter sang Ingeborg's lament from Max Bruch's "Frithjof"; the former Wolfram's Fantasy from "Tannhäuser." The programme concluded with Beethoven's "Die Weihe des Hauses" overture.

Beethoven's Quartette in C sharp minor was given last Monday evening at the Popular Concert; and the performance by Messrs. Joachim, Ries, Straus, and Piatti, left nothing to desire. Why, it may be asked, are Beethoven's so called posthumous quartettes so rarely heard at these concerts? The one in A minor, and the one in B flat, have not been played since 1880; and the seventeenth in F major was last heard in 1881. Herr Joachim performed Bach's Chaconne in D minor. He seems as little tired of playing it as the audience is of applauding it. Miss Fanny Davies gave two short solos—a Study in Canon in B minor, and Novelette in D (No. 2), by Schumann. The latter is not the most interesting of the novelties. She played well, and received an encore, in answer to which she gave Mendelssohn's "Lieder ohne Worte," Book 7, No. 1. Mr. H. Thorndike sang in place of Mr. Lloyd. We are glad to see that Madame Schumann is announced to play this afternoon and again on Monday evening at the Popular Concerts. There is no pianist before the public whose name is more attractive—unless perchance it be that of Rubinstein.

Herr Franke gave his fourth and last concert of the present series at the Prince's Hall last Tuesday evening. It commenced with a very indifferent performance of Mozart's Quintette for strings, in D. In future the director will have to secure better artists, if he wishes to make the instrumental department a success. Herr Julius Roentgen, of Amsterdam, the composer of the "Toscanische Rispetti" performed at the last concert, made his appearance as pianist, and played some variations of his own on Hungarian Czardás. He has a pleasing touch, considerable execution, and plays with great intelligence and *entrain*. But before judging him as a pianist, one must hear him in something more exciting than his own variations, which in a certain way are clever, and in something more fit for the piano than the organ Toccata of Bach's, which he gave by way of encore. The vocalists were Miss Hamlin, Miss Lena Little, and Messrs. Winch and Fischer. Of this quartette of singers, the ladies decidedly constitute the better half. They were much and deservedly applauded for their solo and duet singing in Brahms' second set of Liebes-Lieder-Wälzer. The programme concluded with the "Toscanische Rispetti," with the composer at the piano.

Miss Fanny Davies gave her first pianoforte recital last Wednesday afternoon at Prince's Hall. She played some short pieces by Bach, Scarlatti, and Mendelssohn, with her accustomed neatness and refinement. The programme contained two works of importance. The first was Beethoven's Sonata in A (Op. 101). There were one or two weak moments in the second and third movements, but the interpretation, on the whole, was highly satisfactory. Miss Davies not only understands, but feels, the music. Mdme. Schumann, her gifted teacher, is an unrivalled exponent of Beethoven, and Miss Davies has caught much of her earnestness and energy. There is life and soul in her playing. Her rendering of Schumann's Carnival was, however, the chief success of the afternoon. Of course, she gave it quite in Mdme. Schumann's style—that is, in the best style. The Paganini and Reconnaissance movements, however, were not equal to the rest. Miss Davies afterwards played Chopin's Nocturne in B (Op. 62, No. 1) very neatly, but not with sufficient warmth of expression. She concluded with a Rubinstein Valse. Her playing seemed to give much satisfaction, for no one left the hall until the close of the concert.

J. S. SHEDLOCK.

**GRAY'S INN.—EXAMINATION for the "BACON" and "HOLT" SCHOLARSHIPS.**—NOTICE IS HEREBY GIVEN, that an Examination for these Scholarships will be held in GRAY'S INN HALL, on the 22ND and 23RD days of JUNE NEXT, commencing at 10 o'clock a.m. precisely.

These Scholarships are of the yearly value of £45 and £40 respectively, tenable for two years, and are open to every Student for the Bar who, on the 22nd day of June next, shall have been a Member of Gray's Inn for not more than Five Terms, and who shall have kept every Term since his admission, inclusive of that in, or before, which he shall have been admitted.

In the Examination for the Scholarships there will be set Two Papers of Questions—viz.

1st. One on the CONSTITUTIONAL HISTORY of ENGLAND to the end of the Reign of George the Second.

2nd. One on the GENERAL HISTORY of ENGLAND to the same date. And the whole will be given to the Candidate two main subjects connected with the Constitutional and General History of England, to the above date, any one of which subjects a Candidate may select, and on the one which he does select he will be required to write a short Essay.

The time to be allowed for each of these three Papers will be three hours.

Dated this 17th day of March, 1886.

W. BROWN, Treasurer.

THOMAS C. SANDARS, Examiner.

**BANCROFT'S SCHOOL.—NOTICE IS HEREBY GIVEN** that, in pursuance of a Scheme of the 30th December, 1884, the Governors are about to admit, as BOARDING FOUNDATION SCHOLARS, TEN BOYS, between the ages of 10 and 13 years. They will be boarded and educated, and will receive instruction in the usual English subjects, and in French, German, and Natural Sciences. A fee of £25 per annum will be payable by each boy. The School is at present carried on in the Mile-end-road, but will be removed to Woodford, Essex, as soon as the new buildings are erected. Copies of the Scheme, price 6d. each, and forms of application for admission, may be obtained on application to the CLERK to the GOVERNORS, Drapers' Hall, Throgmorton-street, London.

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